BOSTON UNIVERSITY

GRADUATE SCHOOL

THESIS

THE DEVELOPMENT OF RELIGIOUS CHORAL ART.

submitted by

ADELINE SYBELLA BLACKWELL

Mus. B. 1922, B. S., 1928 Northwestern University,
Evanston, Illinois

In Partial Fulfillment of Requirements for the Degree of Master of Arts

-1930-

THE DEVELOPMENT OF RELIGIOUS CHORAL ART

OUTLINE OF PART I

I Introduction

II The Origin and Use of Early Christian Song

1. Antiphonal Chanting of the Psalms

   a. Responsorial
   b. Antiphonal psalmody

2. The Gregorian Chant or Plainsong

   a. The creative Period
   b. The Golden Age
   c. The Period of Decline

3. The Development outside of Plainsong

   a. Hymns
   b. Neumes
   c. Clefs

4. The Syrias and the Greek Schools

   a. Gloria Patri
   b. Gloria in Excelsis
   c. Nunc Dimittis
   d. Magnificat
   e. Te Deum Laudamus
   f. Hymns

III The Catholic Liturgy and Liturgic Chant

   a. Symbols
   b. Ceremonies
   c. Music of the Mass

THE DEVELOPMENT OF RELIGIOUS CHORAL ART

OUTLINE OF PART II

Introduction:

I Early forms of polyphonic music.

1. Magadising
2. Organum

II Later forms of polyphonic writing.

1. Rhythm
2. Contrary motion in the parts
3. Faux-bourdons
4. Summer Is Icumen In
5. Early part-writing

III The Polyphonic Schools

1. The French School
   a. Jean de Muris
2. Netherland School
   a. Dufay
   b. Busnois
3. The English School
   a. John Dunstable
   b. William Byrd
4. The Netherland School continued
   a. Joannes Okegham
   b. Josquim des Pres
   c. Nicolas Gombert and Adrian Willaert
5. The Golden Age of Choral Polyphony
   a. Palestrina
   b. Victoria
   c. Orlando de Lasus
   d. Praetorius

IV The Rise of Modern Music

a. John Sebastian Bach
b. Influence of the Spirit of the Renaissance upon Church Music
c. The Modern Musical Mass.
d. Verdi's Requiem
e. The Musical Masses of Haydn and Mozart
f. The Masses of Beethoven

THE DEVELOPMENT OF RELIGIOUS CHORAL ART

OUTLINE OF PART III

I Introduction.

II The general historical situation of Europe.

1. Martin Luther's contribution to hymn tunes.
2. The Liturgy of the Lutheran Church.

III The effect of the historical aspect upon music.

1. The use of the German chorale.
2. The cantata.
3. The Motette and Passion.
4. The Oratorio Passion.
5. Heinrich Schutz.
6. Johann Sebastian Bach.

IV The Reformation in England.

1. The Liturgy of the Anglican Church.
2. Plain Song and the Anglican Chant.
3. The Anthem.

V The English Contrapuntal School.

1. English Composers.
   a. Christopher Tye.
   b. Tallis.
   c. Orlando Gibbons.
   d. Pelham Humphrey.
   e. Henry Purcell.
   f. Samuel Wesley.
   g. Thomas Attwood.
   h. John Goss.
   i. Henry Smart.
   j. John Stainer.

2. Congregational song and psalmody.
   a. Monk.
   b. Dykes.
   c. Barnby.

3. The Oratorio.
   a. Handel's Messiah.
   b. The Elijah.
   c. Modern Oratorio.

THE DEVELOPMENT OF RELIGIOUS CHORAL ART

OUTLINE OF PART IV.

I The Beginnings of American Music

1. Early Problems
2. William Billings
3. The Singing School

II Reform in early American Music

1. Thomas Hastings
2. Nathaniel Gould
3. Lowell Mason
4. Dudley Buck
5. Horatio Parker
6. George Whitfield Chadwick
7. Arthur Foote
8. Harry Rowe Stelley
9. Peter Christian Lutkin
10. Other writers of Church Music

III Modern Tendencies in Church Music

IV Summary and Conclusion

THE DEVELOPMENT OF RELIGIOUS CHORAL MUSIC:

PART ONE

EARLY CHRISTIAN SONG

Early in the development of the Christian Church there is found a rendering of praise to God in song. Hymns began to be used. These were participated in and enjoyed by the laity as means of praise and prayer. The liturgies, the rites and ceremonies, and the liturgical chant possess a vital interest to mankind. They embody the history of a remarkable transition from the democratic system of the apostolic age to the hierarchial organization which matured and consolidated under the Western popes and Eastern patriarchs. The years 50-600 A. D. disclose an elaborate system of rites and ceremonies. The causes of which resulted from a changed attitude on the part of the people themselves and from the inheritance of ancient habits and predispositions which had become formulated into types of devotional expression. A changed attitude of the people resulted from the ministry of the religion of Christ, a new motive and spirit unknown to Greek, Roman, or Hebrew had taken possession of their consciousness. The Christian felt himself a part of the life that had brought immortality to light.(1) This new belief gave him much happiness, a joy that can best be expressed in religious song.

---

(1) Music In The History of the Western Church, Dickinson. p 37

The Operation of the Christian Church (Disciples)

Part One

Early Christian Song

Early in the development of the Christian church there is found a tendency of priests to bind in song. Tunes seem to be used. Tunes were participated in and enjoyed by the laity as a form of worship and prayer. The liturgies, the rites and ceremonies, and the liturgical chant possess a vital interest to musicians. They embody the history of a remarkable transition from the dramatic system of the synagogue and to the liturgical or ceremonial which evolved and developed under the Western popes and Roman pontiffs. The chant is a. O. displays an elaborate system of rites and ceremonies. The causes of this resulted from a changed attitude on the part of the people themselves and from the influence of ancient limits and predispositions which had been drawn-inled into types of devotional expression. A changed attitude of the people resulted from the ministry of the religious orders. A new society the spirit wanted to travel. Above, or before had taken possession of their consciousness. The Christian faith became a part of the life that had brought immortality to light.(1) This new belief gave life much importance, so that it had to expressed in religious song.

---

(1) Music in the History of the Christian Church, Dickinson, p. 7

Religious choral music, however, had a humble beginning. Greek and Hebrew slaves who had accepted the Christian faith met secretly to sing their praises to God. The secret meetings avoided the danger of persecution by the non-Christians. The Hebrew form of singing was Antiphonal, as is to be inferred by us from the structure of Hebrew poetry, and from the usage of the early Christian era. The prayer and praise were in the Hebraic language which was in the first century the vernacular of the people. Later, Syriac was used, then Greek, Latin, and finally, the vernacular of various later peoples. That form of verse known as parallelism, the repetition of a thought in different words, or the juxtaposition of two contrasted thoughts forming an anthithesis, pervaded a large amount of Hebrew poetry. This made a form called "binary" in which there are two balancing divisions. Such forms are found in the addresses of Lamech to his wives in Genesis 4: 23, in the "Song of Moses" after the passage to the Red Sea, in the Triumphal Ode of Deborah and Barak, in the greeting of the Israelitish women to Saul and David returning from the slaughter of the Philistines, in the Book of Job, and in much of the utterances of the Psalmists and Prophets. The music of this early period was rendered by Antiphonal song and "responsorial."

The earliest kind of Psalmody was that in which the psalm was sung by a solo voice with a congregational refrain, making what was known as responsorial. It was a form that clung to its strong sense of the dominant modifying the close of the melody. Along

Religious choral music, however, has a hundred

traditions. Greek and Latin slaves who had accepted the

Christian faith were wonderful to sing their prayers to God.

The church musicians evolved the theory of parenthesis by the

mono-thematic. The central form of church music was antiphonal,

as is to be inferred again from the structure of modern poetry,

and from the usage of the early Christians. The prayer was

praise made in the Hebrew language which was in the third

century the vernacular of the people. Later, Greek was made

than Greek, Latin, and finally, the vernacular of Christian Rome

proper. That form of verse known as parallelism, the repetition

of a thought in different words, or the juxtaposition of two

contrasted thoughts forming an antithesis, provided a large

amount of light material. This made a form called "library" in

which there are two binding elements. Such forms are found

in the antiphonal of Gregory to his wives in Gregorian, in the

"song of Moses" after the passage to the Red Sea, in the triumphal

ode of Deborah and Barak, in the greeting of the Israelitish women

to David and David returning from the slaughter of the Philistines,

in the book of Job, and in many of the utterances of the Israelitish

and Prophets. The music of this early period was represented by

antiphonal song and "responsorial".

The musical kind of Israelitish was that in which the people

sang like a solo voice with a response, antiphonal refrain, which

was known as responsorial. It was a form that clung to the strong

sense of the Israelitish addressing the people of the Jews. Later

with this practice grew antiphonal psalmody, in which the singing was done by two alternating choirs. This method is said to have been started in Antioch in the second century by St. Ignatius, who thought he saw a vision of angels in antiphonal singing.

It is thought by some to have been begun in the fourth century under the influence of St. Ambrose, Bishop of Milan. Instead of being a brief tag, the refrain was a definite melody sung by male voices alternating with women's or boy's voices in a way that an antiphon melody introduced the psalm and repeated it after each verse. (1)

A reference in the Bible, I Corinthians 14: 26 tells of the early Christians meeting together, each one with a psalm, a teaching, and a revelation.

A significant example of early Hebrew song is found in Psalms 113 to 118. The early Hebrew Fathers "praised and sang" on the Mount of Olives after they had observed the Passover. The song they sang was called the "Great Hallel" found in Psalms 113 to 117. It was sung before and after feast days.

The essence of the Hallel is the essence of all true psalmody: trust, praise, and thanksgiving. We gather from it that Jesus came to show His Church that gratitude, love, trust, and adoration were to be combined in all future religious music.

Ephesians 5: 19, gives three terms to sacred song: It might be a psalm, a hymn, or a scriptural song.

I Corinthians 14: 23 - 32 reveals the informality of early song: It might have been the result of sudden emotions or

---

(1) Groves Dictionary, Vol I, p. 97

with this practice pure musical melodies, in which the change was done by two alternating chords. This method is used so that less number of chords in the second melody of a lyrical song, the change in one chord or more is imperceptible.

It is enough to note it has been again in the Dorian scale under the influence of A. Kostas. Melody of Kalos. Instead of being a lyrical song, the melody is a little dance, by which Kalos alternately with Kanonis or Kyrie, in a way that no subject only intervenes, the people and repeats it, for ever.

A reference in Aristoxenos, I Problemata 19, - while of the early Greek dance melody to Kalos, each one with a, with a question, and a response.

A significant example of early Greek dance song is found in Kalos life to Ilia. The early Greek dances "Kalos and Karp" on the Acanthi of Olinos after they had conserved the Kanonis. The same Karp song was called the "Kalos Kalli I" Kalos in Kalos life to Ilia. It was sung before and after being sung.

The essence of the Kalos is the essence of all true melody: tonal, rhythmic, and dynamically. No matter from it that there were to blow the church that prohibited, lost, and culture for were to be practised in all Greek religious music.

Aristoxenos Ir 19, gives three terms to sacred song:

It might be a paean, a hymn, or a sacrificial song.

I Dorikolaos Ir: 22 - he reveals the relationship of early song: It might have been the result of sudden emotions or

---

(1) Grove Dictionary, Vol I, p. 37

inspirations. It might have been, also, an alternation with prayer and praise as Acts 16: 25 gives in its accounts, "Paul and Silas sent up their midnight anthems from that 'inner prison' while their feet were made fast in the stocks."

Ephesians 5: 14 gives us an early form of devotional expression:

> "Awake, O thou that sleepest.
> Arouse thee from the dead.
> And Christ shall give thee enlightenment."

I Timothy 3: 16 likewise gives us a form:

> "Who for the mystery is great, was visible
> to angels, was heralded in heaven, was trusted
> on the earth, was taken up to glory."

Since there was no method for writing music, the hymns of the first three centuries were probably taught and circulated orally: the teacher employed gestures to indicate the rise and fall of melodies. This ancient music may be defined as Plain-song. "Plain-song is the name given to a style of unisonous ecclesiastical art-music which arose before the development of harmony." It had no definite time-values. It was sung unaccompanied, and by male voices. It was called ecclesiastical art-music because it was set to the early Catholic Church Service prose text.

Plain-song may be divided into three parts:

1. The creative period which lasted up to the end of the sixth century, and culminated in the "Antiphonal missorum" of Saint Gregory.

---

(1) Grove's Dictionary of Music, Vol. III, p. 766.

imaginations. It might have been, also, an attempt to win proper recognition for Ada Lovelace in its entirety. "Poet and Bible scholar, their straight authority from Jehovah (Prime Mover) that were only lent to the stars."

Plimpton's is given as an early (pre-Jacquard) expression:

"Spare, O God, each sleepers
Around thee from the dead.
And Christ shall give thee salvation."

I ponder on it likewise given me a dream:

"Who for the mystery is great, was crucified
In angels, was believed in heaven, was preached
On the earth, was taken up in glory."

Since there was no method for writing music, the hymns of the first three centuries were probably sung and circulated orally. The Greater Anglican Hymnal to translate the rise and fall of melodies. This ancient stave may be found nowhere - "Plain-song is the name given to a style of unisonous ecclesiastical music which arose before the development of harmony." It has no definite time-values. It was sung unaccompanied, and by men in voice. It was called ecclesiastical or Gregorian because it was set in the early Catholic church service some time.

Plain-song may be divided into three parts:

1. The ancient period which lasted up to the end of the ninth century, was cultivated in the "Antiphonal monastery" of Saint Gregory.

---

(1) Crowle's Dictionary of Music. Vol. III. p. 70.

2. The Golden Age of Plain-song extending to the end of the thirteenth century, in the course of which the music was committed to writing, and the system of square notation upon a staff was evolved.

3. The Period of Decline dating from the fourteenth century to the Reformation.(1)

The first, or creative, Period of Plain-song dating from the first to the fifth centuries was made up of the simple recitative. It stands midway between the mere inflected monotone of the responses, and that which came a little later and is characterised by a greater liturgical orderliness. Both types, however, were unisonous melody of the very purest type. They were sung by all voices on the same pitch or an octave apart.

In the Golden Age of Plain-song, Saint Ambrose, Bishop of Milan, living in the fourth century was said to have begun the foundations of the structure of musical theory. He arranged four Authentic Modes, which were the predecessors of the scale. On these modes he arranged church melodies of the early Christian converts at Rome. These melodies were very simple. The ancients ascribed to them an unusual influence over the moral nature of man which the modern music lover would never think of attributing to music.

The first, or Dorian mode was considered as exerting a positive influence upon character. It was thought to exert a bold and manly influence upon those who heard it. The second,

---

(1) ~~Ibid~~ Groves Dictionary of music, vol III p. 766

2. The Golden Age of Italian Song according to the end of the Middle Ages (century), at the course of which the minds are concerned to writing, and the origin of modern poetics upon a clear and e clear.

3. The period of medieval Latin over the Greek-Roman antiquity to the Renaissance.

The third, or creative, period of Italian poetry, taking from the Middle to the Italian vernacular was made up of high already realize. It stands alone, which are translated fundamental of the range and that which open a little light on it is characterized by a modern literature creativity. Only Dante, however, were literature which of the very purest type. They are long as all nature on the same plan or as colossal.

In the Golden Age of Italian Song, Dante Alighieri, stands of mind. Living in the fourth century was said to have begun the foundations of the structure of national literature. He arranged four distinct moods, which were the foundations of the single. In these moods he arranged chosen models of the early Italian poetry in the form. These models were very simple. The original contributes to form a national influence over the several members of men within the modern minds lower would never think of attempting to match.

The first, or lyric mood was considered as exerting a positive influence upon character. It was thought to start a bold and manly influence upon those who heard it. The second,

---

(1) Dante

or Lydian mode was considered to be weak and enervating.(1)

The period of decadence for Plain-song began about 1500. The cause of this decadence was ignorant reforms of the 16th century which led up to the Medicean editions at the beginning of the 17th century.

There developed after the fifth century outside of Plain-song, an elaborate form of music. In this form one vowel extended over many notes. As many as thirteen modes were developed, making a very complex system as compared with the present major and minor keys. The centuries from four to six produced almost no music. Beginning with the sixth century great musical activity was stimulated by Pope Gregory, the Great. For that reason music of the early church is often called Gregorian.

At the beginning of the seventh century many new hymns appeared, the chants for the Psalms were put into fixed form, musical notation was improved, singing in the church was increased, and Gregorian music spread all through the Church in Southern and Central Europe. By 680 a system of notation called neumes was employed. The neumes were made up of certain points, lines, contorted marks, and curves. These marks were placed under or over each syllable to be chanted, to help distinguish the vowel sounds. The neumes and accents could indicate the ascent and descent of the scale, but not their relative height or value, the key, the mode, nor the accidentals, if any. In order to read or interpret a chant in the seventh century, it was necessary, first, to translate the signs without the distinctions of modes.

---

1. History of Music, Pratt, p.65.

or lyric-drama was considered to be weak and convenient.

The period of decadence for Italian-song began about 1800. The cause of this decadence was ignorant taste of the 19th century which led by to the Romantic criticism at the beginning of the 19th century.

There developed after the 19th century opinions of Italian-song, an absurdity face of music. In this idea one vocal exclaimed over many notes. As many as 14-15 seven notes were developed, making a very complex system on syllabus with the primary major and minor keys. The composers from that to the produced almost no music comparing with the earlier century good musical utility was attributed by (a) Orchestra, the drama. For that reason music of the early opera is often called Recitative.

At the beginning of the seventh century many not lyrical appeared. The chorus for the Italian were up into [illegible] vocal relationship improved, singing in the church was increased, and the written music spread all through the church in monkeys and secular [illegible]. By 1600 a system of rhythm melodic modes are explored. The modes were made up of certain points, time, contrast melody and harmony. Short melodic were placed under or over each syllable to be sung. In this lightweight the vocal sounds. The recitative and arioso could indicate the accent and dialect of the [illegible], but not their relative length or pitch. The song, now the more indefinite, it was. In order to lead or indicate a sight in the normal method, it was necessary. Then, the [illegible] were sung without the distinction of modes.

Afterward from the melody, the key, and the mode to which it belonged, as well as the doubtful intervals, were decided. For instance, the sign called "Bodatuo" represented an ascending interval embracing one or more notes. It was impossible for the choir to tell which of the intervals to choose. The whole interpretation depended upon the skill of the cantor. This awkward contrivance continued until Giudo D'Arezzo in the eleventh century remedied the imperfection by drawing two lines through the mass of neumes in order to mark their height. One of these notes was red to mark the note "F," the other was green to mark the note "middle c." He then added two other lines beginning with two different letters of the scale. Soon the colors of the additional lines were abandoned.

The clefs, which are the only musical character by which the pitch of a sound can be represented were reduced from five to three in number. They were the C clef which marked the position of "middle c." The G clef marked the position of "G" on the soprano staff. The F clef marks the position of "F" on the bass clef.

The notes were of unequal length to indicate the rhythm. They were the long or minim which required emphasis. They were the breve usually of uniform length, and the semi-breve which was short except in cadences. However, it may be noted that even up to the end of the sixteenth century the notes, as a general rule were all of equal length, without change of time.

In the early Plain-song era of the year 375 A. D., there was a division of the eastern hymns into two schools called the

Hitchcock from the geology, the key, and the mode to which it belongs, as well as the doctrinal interests, were doubtful. The latter, the right called "Gedanke" proceeded on expanding internal activity one or more modes. It was impossible for the chair to fall with a "the intention to close." The whole interpretation depended upon the right of the chairs. This answer contributions contingent until [illegible] it is a [illegible] possible the interpretation by drawing two lines through the face of figure in order to mark their height. One of these rules was not to mark the line "a," the other was given to mark the sum "middle a." He then added two outer lines beginning with the different letters of the scale. Soon the values of the eight tonal lines were discovered.

The chairs, which are the only musical instruments by which the pulse of a sound can be represented were reduced from five to three in number. The sole chair which marked the position of "middle a." The 2 chair marked the position of "G" on the superior staff. The 3 chair marks the position of "F" on the lower staff.

The rules were of unequal length to indicate the rhythm. They were the long or mark which required a pause. They were the tones usually of uniform length, and the semi-a which was short except in cadences. However, it may be noted that even up to the end of the eighteenth century the notes, as a general rule were all of equal length, without change or life.

In the early Eighteenth-century on the year 1718. There was a division of the antique figure into two schools called the

Syrian and the Greek. Of the group of Syrian poets the most celebrated were Synesius and Ephraem. In the Syrian Church, Ephraem was the greatest teacher of his time. He was also the greatest writer of hymns. He was loved by the Church for composing songs in the spirit of orthodoxy. The choirs sang his songs on festal occasions. In the fifth century the Syrian school of hymnody died out, and the Syrian inspiration found expression in the Greek tongue.

Before the age of the Greek Christian poets, the great anonymous metrical hymns, which still hold an eminent place in the liturgies of the Catholic and Protestant Churches, appeared. The two best known of these are the Lesser Doxology called the Gloria Patri, and the Greater Doxology, or the Gloria in Excelsis. It is found in St. Luke 2: 18 : - "Glory be to God on high, and on earth peace, good will to men." "The Gloria in Excelsis" was a morning hymn first used in the Eastern Church before the fourth century. Still a third classic expression of the Greek Church was "The Ter Sanctus," a cherubic hymn; "Holy, Holy, Holy, Lord God Almighty." It was said to have been heard by Isaiah in a vision. (1)

"The Nunc Dimittis," found in Saint Luke 2: 29 - 32 was an evening hymn.

The Magnificat is Mary's song of thanksgiving found in Luke 1: 42 - 55.

The Te Deum Laudamus is a great canticle that owes its

---

(1) Dickinson, Hymns to the Western Church, p. 57

origin to Nicetas, Bishop of Remesiana in Dacia (400 A. D.)[1] It has been continually utilised separately as an act of thanksgiving, and as an anthem for special occasions.

Of the very brief anonymous songs and fragments which have come down to us from this period, the Greek hymn, which was sometimes sung in private worship for the lighting of the lamps, is one of the oldest. It has been known to many English readers through Longfellow's beautiful translation in "The Golden Legend."

"O Gladsome Light
Of the Father immortal
And of the celestial
Sacred and blessed.
Jesus, Our Savior
Now to the sunset
Again has Thou brought us;"
"And seeing the evening
Twilight, we bless Thee
Praise Thee, Adore Thee,
Father omnipotent
Son, the Life giver
Spirit, the comforter.
Worthy at all times
of Worship and wonder."

Saint Basil's very oldest Greek hymn of the early

---

(1) Grove's Dictionary, Vol. V, p. 49

Church is a great festival anthem. "Shepherd of Tender Youth" of the second century is considered by some to be the oldest of the time.

The development of the Greek hymns had its beginning in the middle of the seventh century, reaching its zenith in the close of the eighth, and dying out at the beginning of the tenth century.

The beginning of the Greek hymn writing is associated with Saint Andrew of Crete. There also lived at this time, 750 A. D., in the monastery of Saint Sabas its two greatest poets, Cosmas, and Saint John of Damascus.

In conclusion we shall note the characteristics of Greek hymnody. It is objective. It has the element of sustained praise. The attitude of the poet is always one of self-forgetful contemplative devotion, an illustration of which may be found in the common hymn "Art Thou Weary" and "Christian, Dost Thou See Them." Another characteristic of this music is its rude, uncultivated simplicity which may be exemplified in the anonymous hymn of praise to Christ.

"Oh, soul of mine, Oh, soul of mine
Arise, why sleepest thou?
The end of earth is drawing near
And art thou fearful now?"
"Be sober, therefore, O my soul
That He who filleth space
And filleth time, Our Savior God,
May spare thee by His Grace."

The earliest Latin hymns may be traced back to Saint Hilary and Pope Damasus, at the beginning of the fourth century. St. Hilary of Gaul, was the first successful writer of hymns.

Latin is the original language of the Roman Catholic Church. It is the language of scholarship and diplomacy throughout the Middle Ages. It is the tongue to which were committed the ritual, the articles of faith, the legal enactments, and the writings of the Church Fathers. Because of the one language used, the rituals and articles of faith have been unchanged through the ages. Its accepted authority has been one of the secrets of its power.

A question has persisted in the minds of leaders in the Protestant Church. Why, does the Catholic service make a profound and lasting impression upon its worshippers, despite the fact that the ritual service is conducted in Latin, a language not understood by the mass of church constituents? A close examination of the music of the Roman Catholic Church reveals a universal appeal which is centered in the concepts of beauty, grandeur, and mystery embodied in its sound and form. We note first the impressions gained from the magnificent masterpieces of painting on the church walls, then the perfected models of sculpture in wood and stone. Conjointly with this impressive display, is the dignity of the church music which lends an atmosphere, a unique tone to both priest and choir. The images and symbols, the display of lights, the vestments, the clouds of incense all compel the mind into

an adoring mood. The statues of the saints incline the mind toward a real presence.

In addition to the symbols, representative poetical rites and ceremonies are used in the Catholic services. For example, the entire service for the dead--office, and Mass--refers to the moment of death. Likewise, the Church prepares its people during Advent for the commemoration of the Lord's birth. It is plain to be seen that the ceremonies instruct and edify the believer.(1)

The prayer, portions of the Scripture, and the hymns and responses are divided into two parts: the alterable, and the unalterable. The invariable portions are known as the Ordinary of the Mass, and include the "proper." The "proper" parts include the Introits, Collects, Epistles, Lessons, Graduals, Tracts, Gospels, Offertories, Secrets, Prefaces, Communions, and Post-communions. These forms change in accordance with some event in the life of Christ, or the memory of a saint, Martyr, or a "confessor." The musical parts of the Mass are invariable. These portions include the Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei. The musical portions called the Requiem, consist of the Introit, Requiem Aeternam, and Te decet hymnuse, Kyrie eleison, Dies Irae, Offertory (Domine Jesu Christe,) Communion - Lux Aeterna, and, sometimes, the addition of "Libera me Domine."(2) These choral portions are a part of the larger office of the Mass. Mass may be said on every day except Good Friday, the great mourning day of the Church. The entire office is chanted or sung. It is the

---

(1) Dickinson, Hymns to the Western Church, p. 77

(2) Ibid ~~Dickinson, Hymns to the Western Church,~~ p. 86

on adapting mood. The absence of the saints indicates the wind toward a real presence.

In addition to the symbols, representative poetical rites and ceremonies are used in the Catholic service. For example, the burial service for the dead--"Office, Mass Lauds"--refers to the moment of death. Likewise, the church prepares its people during Advent for the commemoration of the Christ birth. It is plain to be seen that the corporeal instead and only the holiness.(1)

The prayer, portions of the prologue, and the hymns and responses are divided into two parts: the alterable, and the unalterable. The invariable portions are known as the Ordinary of the Mass, and include the "proper." The "proper" parts include the introits, collects, epistles, lessons, graduals, tracts, sequences, offertories, secrets, prefaces, communion, and post-communions. These forms change in accordance with some event in the life of Christ, or the memory of a saint, martyr, or a "confessor." The musical parts of the Mass are invariable. These portions include the Kyrie, Gloria, Credo, Sanctus, Agnus Dei, and Agnus Dei. The musical portions called the Ordinary, consist of the Introit, Gradual, Alleluia, and Te Deum Laudamus. Trio Lection, Sec Tres, Offertory (Sancte Deus Christe.) Communion - Ave Sotorum, etc. sequences. The addition of "Figure de Verbis."(2) These choral portions are a part of the larger office of the Mass. Here may be said of a very day, except Good Friday, the great mounting cry of the Church. The entire office is chanted or sung. It is the

---

(1) Hutchinson, Hymns to the Eastern Church, p. 77

(2) Hutchinson, Hymns to the Eastern Church, p. 80

prayer of the church at large, but does not come from the congregation. The theory of the Mass does not even require the laity to participate.

It is fitting at this point to examine the music of the Mass. It reveals the liturgical chant which is a religious folk song. It is abstract and impersonal. Its style is strictly ecclesiastical as attested by its inherent solemnity and ancient association. Great reverence is paid by the church to the liturgic chant. No other form of song has ever been heard from the priest in the performance of his ministrations at the altar. This chant is solemn and very impressive. It is interesting for the untrained to learn that all the phases of the Mass are appropriately uttered to blend with the architectural splendor of altar and sanctuary; with incense, lights, vestments, ceremonials, and action. It is the unison chant which the Catholic Church has used for 1500 years. The original manner of chanting has been retained all thru the ages, following the phrasing, emphasis, and natural inflections of the voice in reciting the texts, and at the same time idealizing them.

prayer of the church as large, but does not come from the congregation. The theory of the mass does not even require the laity to participate.

It is fitting at this point to consider the music of the mass. Throughout the liturgical chant which is a religious folk song. It is abstract and impersonal. The style is strictly ceremonial as evoked by the impersonal solemnity and ancient association. Music provides the ritual by the chanting of the liturgical chant. In other words of song, has been taken from the great in the performance of the ceremonies of the church. This chant is solo, and very impressive. It is interesting for the uninitiated to learn that all the phases of the mass are appropriately ordered to blend with the architectural splendor of altar and sanctuary with incense, lights, vestments, and ceremonial, and action. It is the history over which the Catholic Church has been for 1800 years. The original venue of chanting has been retained all into the open following the priesting, emphasis, and natural inflections of the voice in reciting the texts, and at the same time idealizing them.

THE DEVELOPMENT OF RELIGIOUS CHORAL MUSIC

PART II.

THE EVOLUTION OF POLYPHONY TO THE RISE OF MODERN MUSIC.

"Polyphony is the harmonious combination of two or more melodies, i.e., Composition considered horizontally as distinct from Homophony, which is vertical in the principle of its structure.(1) The name Polyphony is usually applied to actual compositions, and since the history of musical composition up to the year 1500 is largely vocal in its predominance, Polyphony will be considered here as a term applied to certain species of unaccompanied vocal music in which each voice is made to sing a separate melody. These melodies are bound together according to the laws of counterpoint and each voice is necessary to the general effect of the composition.

It is the purpose of Part II to note the development of Polyphony from its crude beginning to the rise of modern music, and the influence of the spirit of the Renaissance upon the era.

The development of polyphony began with the age of Organum, 900-1200. A Flemish monk, Hucbald of the Convent of St. Armand in the diocese of Tourney in French Flanders, invented the practice of Organum (880). Examples of Organum are very scarce for the stave, for writing music down, had not yet come into use. Specimens of early harmony show that Organum is in its strict sense a logical extension of the ancient practice of magadising. Magadising is a variant from strict monophony or unison singing. It is a duplication at the octave.(2) The next improvement shows octaves, fifths,

---

(1) Grove's Dictionary, Vol. IV, p. 220.
(2) Ibid.

or fourths added to the Plain-song. This is called Organum or Diaphony.[3] The symphonies upon which the system depended were six in number: three simple, the Octave, fifth, and fourth; and three composite, the double Octave, the Octave with the fifth, and the Octave with the fourth.[1]

There were two kinds of Organum in use-"Sacred Organum" consisting of fourths and fifths, and "secular" or "profane Organum" which introduced thirds and seconds. The compositions were liberated from strict consonant. Hucbald specially commends for church singing his "euphonious" fourths and fifths. He said, "If two or more persons fervently sing according to his system, the blending of voices would be most agreeable."[2]

A great improvement was made by Franco of Cologne who adopted Organum to express fixed time-values.

In 1050, a zealous worker for the cause of part-writing was the monk Guido d'Arezzo. He established the vocal syllable system which was practically the beginning of sight reading. He also established the line or staff system for writing notes down. His life was given to the church. He cared only for that which would tend to the advancement of cloisters. After his death, the first period of part writing, the first chapter in Organum was said to have come to a close. Its task had been accomplished: namely, that of liberating the composition from the strict consonance.[4]

By the twelfth century came the second chapter of polyphonic development. It was that of scientific rhythm. Complexity in rhythm

---

3 A cyclopaedic Dictionary of Music, Dunslow p. 307
1 Oxford History of Music, vol. 1., p. 49
2 Popular History of the Art of Music, Mathews, p. 145.

4 Dictionary of Musical terms, Baker, p. 58.

seemed the popular fashion. Parallel motion of the voices was the rule. However, in the later part of the same century came the first attempts at polyphony with contrary motion in the parts. Crossing of parts was allowed; and a third real part was added to the original two, being the first actual expansion of the polyphonic principle.

The thirteenth century a style of Organum was being used in which all voices sang in measured time. The tenor held long, pedal tones which moved at conventional points.[1] A fourth real part soon followed. The other parts moved in a more rapid pace.

About the fourteenth century singers began to supply faux-bourdons to plainsong. The word, faux-bourdon, literally means false bass.[2] The "false" parts were at the intervals of a third and sixth above the melody.

Signs of tempo and expression began to appear by the fifteenth century, and the music was divided into measures. It is safe to say that all the devices of classical counterpoint have had their origin by the later part of the fifteenth century. But instead of simplicity, a bewildering complexity existed for centuries. Many clefs were used, shifting their place on the staff in order to keep the notes within the lines. Composition was more like algebraic calculation than free art. It seemed an interminable task to learn to put a number of parts together with any degree of ease. For many generations after it was first attempted, the results were harsh and unpleasant. The monkish musicians and choristers in a scholastic age found subtility and

---

1 Grove Dictionary, vol. IV, p. 220.
2 Cyclopaedic Dictionary of Music, Dunstian, p. 143.

pedantic distinctions their pride. They had become infatuated with the formal and technical. They were carried away by a passion for intricate structural problems, and were indifferent to the claims of the natural and simple.

About the best example of old polyphonic and canonical composition known to be in existence is the old Northumbrian round constructed on a popular song with a two part ground bass: "Summer is Icumen In". It exists in manuscript now in the British Museum, and is a work of about the thirteenth century. The character of the melody is sweet and pastoral. It is well adapted to the words, a most remarkable ancient musical composition in six real parts. It is one of the oldest known specimens of the use of what is now the major mode. It is the oldest known ground bass, the oldest known manuscript in which both secular and sacred words are written to the music. It is said to have such ingenuity of workmanship that no composition for two hundred years afterwards equaled it.[1]

The period from the eleventh to the fifteenth century was not one of expressive art work, but rather of slow and arduous experiment. The larger the number of parts, the greater was the skill required to weave them together into a varied, rich, and euphonious pattern. The singers did not think it necessary to confine themselves to the notes actually written.

In this formative period, it was their privilege to vary and decorate the written phrases according to their good pleasure. In the earlier days of counterpoint these variations were often extemporized on the spur of the moment. Jean Cotton, in the eleventh

---

1 Grove's Dictionary of Music and Musicians p. 191.

century, said that he could only compare the singers with drunken men who indeed find their way home, but do not know how they got there. Jean de Muris, the learned theorist of the fourteenth century, said, "How can men have the face to sing discant who know nothing of the combination of sounds." Oelred, the Scottish Abbot of Riverby in the twelfth century, rails at the singers for jumbling the tones together in every kind of distortion and for imitating the whinnying of horses. He tells how the singers brought in the aid of absurd gestures to enhance the effect of their preposterous strains, - swaying their bodies, twisting their lips, rolling their eyes, and bending their fingers with each note. A number of popes tried to suppress these offences, but the extemporized discant was too fascinating a plaything to be dropped, and ridicule and pontifical rebuke were alike powerless. These abuses were not universal, but they illustrate the condition of Church Music in the three and four centuries following the first adoption of part-singing.[1] It was crude and most imperfect, but it was a beginning.

An acquaintance with the writers of this early polyphonic era may best be obtained through the various schools of the era.[1] The French School was divided into four periods: the first, lasting from 1100 to A. D. 1140; the second from 1140 to A. D. 1170; the third from 1170 to 1230; and the fourth from 1230 to 1370. In the third period appears the aforementioned master, Franco of Cologne. The fourth period is represented chiefly by Jean de Muris who was well versed in polyphony. He introduced a number of musical signs

---

1 Oxford History of Music, Polyphonic period.
1 Oxford History of Music, pp. 126-239.

which greatly facilitated a freer movement of polyphonic parts. To him we are indebted for the first clear definition of discantus, and also for the information that in his time three kinds of tempo were in use -- lively, moderato, and slow, the same as allegro, andante, and adagio. The early masters, although their music was harsh and unrefined, possessed a fine sense of feeling, and when the discantus had degenerated to such a state that the most unappropriate variations and ornaments were used, Jean de Muris and his contemporaries tried carefully to restore the germs of their beloved art. The development of polyphony which had been so rapid from the twelfth to the middle of the fourteenth centuries, after that time slackened its pace considerably in France.

Between the years 1360 and 1460 the Gallo-Belgic School achieved its greatest successes. It was the immediate predecessor of the Netherland School. To the two masters, Dufay and Busnois, the theorist, we are greatly indebted. Their efforts attempted to free music from the mathematical and theoretical laws, which had proved for so long a barrier to its successful development. These men tried to give music a higher and more truthful expression than the artificial one founded on a mathematical basis.

Dufay (1356-1452) was one of the important masters of this school. He was regarded by many of his contempories as the greatest composer of his time. It was he who substituted the popular tunes in the masses in place of the cantus firmus.[2] Naumann thinks that the most noticable pecularity of the work of Dufay is his interrupted part-writing, the imitation not running through the

---

2 History of Music, Naumann, p. 309.

whole composition, but appearing here and there according to the fancy of the composer. He is accredited with having invented the canon, then the strictest kind of musical composition.

The Netherland schools extended from the year 1425 to 1625. The school in its entirety may be said to have included French Flanders, the Flemish provinces of Belgium, Holland as far as the north of Friesland, Belgian, Luxemburg, the Meuse, and valley of the Sambic, as well as parts of the south and east of Burgundy. Out of these provinces two important schools grew up, the Netherland-Belgian and the Netherland-Dutch. Each possessed a style and method of treatment quite its own.

From 1425 to 1625 the Flemish School was prominent in Italy, France, Spain, and the Netherlands. Aside from the independent musical life in Spain there was no strong cultivation of music anywhere in Europe during the period which did not have its source in the schools of the Netherlands.

A school which actually preceded the Netherland and the Flemish was the English school of which John Dunstable (1437-1453) was the chief musician. He was not mentioned until 1437. Although short, lived his fame was great.[1] He was a writer of remarkable power. Motets, a treatise on "Mensurabilis Musica"; three-part songs, and other works have been ascribed to his power. There are now three of his works in the British Museum. William Byrd (1542-1623) is another English composer said by some to be the most celebrated organist and musician of the English nation.[2] He was a

---

1 Grove Dictionary of Music, vol. 1, p. 742.
2 Ibid

Roman Catholic and very devoted to his church. He wrote music for the ritual throughout his life. His music written in 1553 for the old cathedral of St. Pauls is still in existence. It is a music remarkable for its pathetic beauty.[3]

According to a table from Naumann, the first composer of the Belgian branch of the Netherlandish School was Joannes Okeghan, born in the early fifteenth century, and died in 1495. He was a very ingenious composer who carried the art of canonic imitation to a much finer point than had been reached before his time. He is accredited with having composed a motette in thirty-six parts, having all the devices later known as augmentation, diminution, inversion, retrograde, and others. He was a forerunner of Josquin des Pres.

The second period of the Belgian branch has for its leader a pupil of Okeghem who was Josquin des Pres, (1445-1521). His works are among the best of the Netherland School, and are still in use. This musical idol of Europe was the first to thoroughly master the art of elaborate counterpoint.

The third period, dating from 1495 to 1572 is represented by Nicolas Gombert, 1525 ?, and a Netherlander, Adrian Willaert, (1480-1562), who was the founder of the Venetian school. His works are endowed with a charm of melodic tunefulness and artistic expression, entirely wanting in the writings of the earlier Netherland tone-masters. Harmony was the chief aim of Willaert. His grand and impressive effects of eight-part chanting were entirely new to

---

3 Ibid

the Venetians, and when Willaert composed a "Magnificat" for three choirs they were amazed. His polyphony was so complex that it was studied by succeeding musicians, who saw the complexity of his part-writing which sometimes consisted of twelve and even fifteen parts.

Music of the mass thus became so complicated that it could not be used. The church musicians were fond of setting secular poems to the compositions of the church. Popular tunes were employed as canti-fermi to the words of the mass and even popular words were used in some cases in the mass.

To correct the complexity of part writing a meeting of the council of Trent was called. Pope Piux X wanted a purer style of music in the church. The final decision was given to Palestrina who was born in Italy 1514, and who has been enshrined in history as the "Savior of Church Music". He decided to compose a mass which would illustrate the meaning of the sacred text. He composed three masses, all of which were in different styles. Their beauty and refinement so impressed the judges that Palestrina's style was accepted as the prototype of all future music composed for services of the church. This style was a return to the earlier mediaeval style, counterpoint was simplified, and musical beauty, according to our standards, was added. It was through the works of Palestrina that the culmination of the contrapuntal school and the beginning of a Golden Age of Choral Polyphony came about.

Palestrina founded a new school called the Roman School, in which he decided to write music expressive of the religious feeling of his time. The religious feeling of the sixteenth century

the vestments, and when Hilsner employed a "primitive" type where colors they were needed. His polyphony was so complex that it was studied by musicologists, who saw the complexity of his part-writing which consisted sometimes of twelve and even fifteen parts.

Many of the music here reviewed is complicated that it could not be used. The church musicians were fond of setting certain poems to the responsorions of the church. Polyphony became more complex as small-texts to the words of the mass and even regular words were used in some cases in the mass.

To increase the complexity of part writing a method of the canonical or fugal was relied. Type like a musical canon, style of music in the church. The final desolation was given to Palestrina who was born in Italy Italy, but who was been small-text in history as the "father of church music". He tried to compose a mass which would illustrate the meaning of the sacred text. He composed three masses, all of which were in different styles. Their beauty and refinement so impressed the judges that Palestrina's style was accepted as the propriety of all future music composed for services of the church. This style was a return to the musical mediaval style, counterpoint was simplified, and musical beauty according to our standards, was added. It was through the series of Palestrina that the culmination of the contrapuntal school and the beginning of a totally new of choral polyphony came about.

Palestrina founded a new school called the Roman School, in which he settled to write that appropriate of the religious feeling of his time. The religious feeling of the sixteenth century

was contemplative devotion, without secular characteristics suggestive of the concert and the theatre. It stands today with Plain-song as the purest form of christian music. It was written for huge auditoriums in which it sounds best. It never had and should never have an organ accompaniment or the accompaniment of an instrument.

"Tenebrae Factae Sunt" is a good example of Palestrina's style. "O Bone Jesu" in four parts is another good example in use today among our best choirs.

A contemporary and friend of Palestrina prominent at this period was Thomas Victoria, a Spaniard of the Roman School. He was born at Avila in 1540 and died at Madrid in 1611. He resembles Palestrina in his technique although he has greater immediate warmth of devotional feeling or tenderness, an ascetically restrained ardour of mystical rapture with perhaps less of outward artistic grace. Victoria was the noblest exponent of Spanish music and one who is a master of his own style of religious composition.[1]

The most gifted of all the Netherlandish masters was Orlando de Lassus, a Belgian (1530-1594). His compositions fill many volumes. His sacred works reach to 1572, and much credit is due him because of his secular works. Since his day the Netherlands have never regained their prominence in music.

Perhaps one of the most ardent leaders of the Polyphonic school was a distinguished German musician, Michael Proctorino. He was a great collector and publisher, a voluminous writer of chorals and psalmody, and an artist. Like Palestrina, he felt a great desire

---

1 Groves Dictionary of Music, vol. V, p. 495.

to devote his life to the composition of church music. They expressed unconsciously an unquestioning simplicity of religious conviction which seems to have passed, for a time, from the creative work of artists. The music of these men was prayer. It was a part of their sacrifice of praise and supplication. It was objective, impersonal, and free from stress and strain. This, however, is not the only religious attitude admissable to worship. There were men at this time who founded a new art calling it modern music.

The modern musical art of the seventeenth century strove to give more apt and detailed expression to the words. At this time it gave rise to solo singing, which held supremacy over the mediaeval chorus in the progress of musical development. Furthermore, all modern forms which have come to maturity in recent times suddenly appeared in enbryo. But the ancient style of ecclesiastical music went on developing, and was cultivated by men like John Sebastian Bach whose devotion to the Lutheran Church was almost as absorbing as Palestrina's devotion to the Catholic.

John Sebastian Bach (1561-1619) was an intermediary between the Middle Ages and our modern times. He stands at the head of contrapuntists. No one has since appeared who can supersede him, and consequently the history of contrapuntal development ends with Bach. He made few innovations, but breathed into polyphony an art that has been far-reaching. He saw the larger possibilities of a freer handling of the laws of composition in polyphonic style. Especially in the fugue, does his technical mastery display itself most convincingly. Bach seemed to think polyphonically. It was

his natural language, and so he created with the greatest freedom. He was able to fill his polyphonic writing with such passionate utterances of chromatic harmony that he was called by many writers "Father of Modern Music".

Instead of forms that are polyphonic in structure, vague and indefinite in plan, and based on an old key system, the compositions of the modern school are homophonic, definite and sectional in plan, with a new principle of tonality, opposed to the old in every particular, containing vocal solos with choruses, and supported by a free instrumental accompaniment. It is a style that abounds in variety and contrast striving continually after dramatic portrayal of model. What was the reason for the abrupt change in the style of the music in the church? The answer may be found in the Spirit of the Renaissance.

The Spirit of the Renaissance made a change in music. It gave a modern, sectional, and florid style that was an addition from without, and was not like the church music introduced in response to any liturgic demands. The old church music was adopted to the expression of the consciousness of man in his relations to the church. There was needed a means of expressing the emotions of man in relation to his fellow men. Therefore, emphasis was placed upon the text. The facility for handling the new forms was new. It must first be acquired before there could be adequate expression given to it. For that reason in the seventeenth and eighteenth centuries music was shallow.

It was not long, however, before there was a very popular demand for melody and solo singing. The dramatic and concert style invaded the choir of the church. It vied with the opera aria in its

his natural language, and in his composition, the greatest freedom. He was able to fill his polyphonic writing with such beautiful utterances of ecstatic harmony that he was called by many writers "father of modern music".

Instead of feeling that his polyphonic in structure, Tallis was artificial in plan, and based on old key systems, the compositions of the modern school are monophonic, artificial and restricted in plan, with a new principle of tonality, as opposed to the old in every particular, substituting vocal music with instruments, and supported by a free instrumental accompaniment. It is a style that consists in variety and contrast artificial consciously strive towards particular of melos. What was the reason for the trend change in the style of the music in the 16th century, may be found in the spirit of the renaissance.

The spirit of the renaissance made a change in music. It was a modern, secularized, and florid style that was an addition from without, as was not like the church music introduced in response to any liturgic demands. The old church music was adopted to the expression of the consciousness of man in his relations to the church. There was needed a means of expressing the emotions of man in relation to his fellow man. Therefore, madrigals was given upon the part. The facility for handling the new forms was new. It must first be explained upon those which is responsible expression given to it. For that reason in the development and highness contrapuntal music was the line.

It was not long, however, before there was a very for the demand for melody and solo singing. The drama and concert style invades the choir of the church. It tried to the upper area in the

strongly marked rhythmical movement and simple homophonic structure. Its style interested monks, cardinals and arch-bishops alike. The church and the theatre reacted upon each other. The sentimental style beloved in opera-houses and salon was accepted in expressing devotional feeling. As a result the liturgic texts that were appropriated to choral setting were not altered, but the music in imitating the characteristics of the opera became animated by an ideal that was separate from that of the liturgy. This effect was the spirit of the Renaissance upon church music. It resulted in a transformation of the whole spirit of devotional music. There were religious words with a sensuous charm that was the subjective expression of the composer, and not the formal academic tradition of the church--as were found in the writings of Palestrina.

An examination of the modern musical mass reveals rather definite changes from the medieval to the modern. The music of the Gloria and Credo revel in change and contrast supplied by the text. The Dona Nobis Pacem dies away in strains of tender longing.

There is a strong resemblance in Verdi's sacred Requiem, and in his opera "Aida". The composer writes under an independent impulse. He often aims to make his music picturesque according to dramatic methods. It was written as free composition rather than for liturgic uses. It is performed in public balls or theatres in the same manner as oratorios. An example may be found in Beethoven's Missa Solemnis. It was finished without any liturgic

purpose in view. Another example is found in the Stabat Mater of Rossini. There may be found a composition of display rather than that of devotion.

The musical masses of Haydn and Mozart revealed a form of church music that was dry, formal and pedantic in spirit. In their music there was regularity of form and scientific correctness rather than emotional fervor. This was due in part to the fact that Mozart wrote all but the beautiful Requiem while a boy. His Requiem exemplifies his more mature idealism. The masses of Haydn are more individual and less intellectual. They lack depth when compared with the clear polished and finished depth of a Mozart mass.

Ludwig Beethoven, born at Bonn, Germany, in 1770, was a pupil of Haydn. It is said that he studied with this master for twenty-four cents an hour. In the first period of his development his works resenbled those of his teachers, Hayden and Mozart. Beethoven was original in the works of his second period. In his third period may be found his Grand Mass, a stupendous work which has been an inspiration to musicians ever since. It partakes more of the nature of an oratorio than of a mass.

In bringing the era of polyphony and the rise of modern music to a close, it will be well to make a few general statements. In much of the early choral music there is a lack of variety due to the absence of a break in the voice parts. Devices continue from the beginning to the end without material breaks. The beginning of design and balanced phrases appear about the end of the fourteenth

century. Emphasis is placed upon the beauty of the individual voice parts. Composers aim at making the accents and climaxes alternate so that one part rises while another falls; one part holds a note when the other moves, one comes to its highest climax at one moment and then descends; still another part moves up in its turn to another climax, and then in turn gives way. As the skill of the composers in managing such progressions improved, they found out how to distribute the climaxes of the various voice parts so as to make them gain in vital warmth by coming ever closer and closer,[1] until the modern style abounded in variety and contrast. It continually seeks after the dramatics in modes, the secret precincts of the soul, and gives a voice to every human experience.[2] To handle the new demand required a development of the human technique, for modern music tries to place emphasis upon the expression - upon the will of the composer; not upon the tradition of the church as it existed in the formal academic style of the Palestrina school.

---

(1) Parry, The Evolution of the Art of Music, p. 106.
(2) Ibid. 106.

THE DEVELOPMENT OF RELIGIOUS CHORAL MUSIC:

PART III.

THE PROTESTANT REFORMATION.

Because of its direct influence upon congregational song and upon music in general, the Protestant Reformation becomes for us a subject of vital interest. In order to appreciate more fully the trend of musical development, it is necessary to consider briefly the political situation of Europe, the condition within the church, and the cause of the Reformation.

Historically, it is one of the most interesting periods in European History. Feudalism, the age of knighthood and chivalry - when each vassal owed allegiance to his lord, was on the wing making way for the victorious monarchy. Out of the consolidated feudal estates developed the kingdoms of France, Spain, and England, each under a separate monarch. During the age of feudalism, kings maintained their respective thrones; but were merely figure-heads in that the nobles completely usurped their power. In central Europe we observe the rise and gradual dissolution of the Holy Roman Empire, with its struggles against the Papacy, its periods of triumph and defeat. One other important factor was the rise of the town as an organized unit, for through it arose another class of citizens, the burghers or townsmen. To summarize briefly the political situation in Europe in 1500 at the beginning of the Reformation, we find Italy and Germany divided. On the north and west were

England, Denmark, France, and Spain - all of which had grown into strong and unified monarchies. The Mohammedan powers on the Southeast had just been driven from the west of Europe. They were advancing to the Danube and were threatening Austria. The German states had neither organization nor territory. All claims upon Poland and Hungary were gone, and the northern Slavs and Swedes were seizing upon the lands once held by the Teutonic knights. Switzerland and Holland were practically independent. A half of Burgandy belonged to France. Italy was still broken into three parts,- the kingdom of Sicily on the South, the Papal state in the center, and the Duchy of Milan and the so-called republics of Venice and Florence on the North. Such territorial independence resulted in jealousy between the leading states. Feudalism existed in the course of the development of Europe into organized monarchical states. The advance in art, culture, science, and education marks the transition from mediaeval to modern Europe. The advance in culture is known by the title, The Renaissance. It began in Italy about 1350 and was well over by 1550. In England it had hardly begun in 1500; it lasted to about 1600. It manifested itself first in art and literature, then in science and religion, and later in politics. Learning before this time had been cultivated under the direction of ecclesiastics, but with the appearance of universities such as those of Salerno, Bologna, and Paris a great influence was felt. By the fifteenth century, twenty-nine universities each having twenty thousand students were established. In literature the

Renaissance was the age of Dante, Petrarch, Bocaccio, Colet, and Erasmus. In art the Renaissance is represented by such men as Raphael, Angelo, Corregio, Titian, Dürer, and Holbein.

The new intellectual movement was marked by the discovery of and the use of new inventions. Gunpowder, printing with movable type, the telescope, and the mariner's compass were all discovered. New adventures were made on both land and sea resulting finally in the discovery of America and the Cape of Good Hope. These opened up new routes of ocean travel, and new possibilities of foreign trade and intercourse with a new world hitherto unknown.

Discoveries were made not only on land and sea but also in the heavens. Through the efforts of Copernicus the earth was proved to be only one unit in a great solar system having the sun for its center. "This discovery not only revolutionized the particular science of astronomy, but it also helped to revolutionize thought about man and the world, by opening up such immensities of worlds and such possibilities of other forms of life as had never before been dreamed of".(1)

With enlightment came the power of discernment and the power to think and form individual opinions. This was an important factor when considering the position held by the church.

A review of her development reveals that Christianity was not only a religion but a government, and, therefore, in a sense Christendom was a political state. The position of the Papacy was made secure by the alliance with Charlemagne when he was crowned Emperor

---

(1) West, Modern History, page 222.

continents and the sea of Earth, America, Asiatic, Africa, and Europe. In fact the Continents is represented by numerous so-called, Asia, Africa, America, China, Japan, and Holland.

The new astronomy movement was started by the discovery of the use of new instruments. Telescope, Galileo's telescope, the microscope, and the Galileo's telescope were all discovered. The astronomers were seeking for knowledge and are trying to the discovery of America and the Cure of his pain. These opened up new fields of learn ing, and the possibilities of foreign trade and increase with a new world discovered.

Discoveries were made not only on land and sea but also in the heavens. Because the efforts of investigation the earth was proved to be only one unit in a great solar system having the sun for its center. This discovery not only true upsetting the particular values of astronomy, but it also helped to revolutionize thought, since man and the world. By opening up such the meaning of notions and the possibilities of under always or life so has never before been thought of".

With enlightment came the power of steam boat and the power to think and have individual opinions. This energy increased from the learning the relation God to the church.

Science of the Renaissance revealed that Christianity was not only a religion but a movement. Not, therefore, in a sense Christianity was a political state. The position of the Popes was also shaken by the alliance with Charlemagne when he was crowned Emperor

---

(1) Hart, Modern History, page 220.

of the Holy Roman Empire by the Pope. Such an alliance protected the mediaeval church against invasions. In later times it took on a new aspect of importance in that the pontiffs exerted a governing influence in civil affairs as well as in ecclesiastical. Under certain conditions this might have been successful, but with abuses which were rapidly creeping in, a struggle between the Empire and Papacy ensued which continued for many years. Victory rested first with one and then with the other.

During the progress of this struggle the power of the Papacy may be said to have reached its culmination. The mind of Pope Innocent VI, 1352-1362, was possessed with the idea of a theocracy on earth with the Pope as ruler. In accordance with this belief the Pope assumed the post of arbiter in national contentions, and in the church that of universal bishop. He assumed, therefore, all legislative authority with the right to ratify or annul all council proceedings. He might dispense with the laws in the case of others, but he alone was never bound by them. Papal legates were sent into all countries with the right to confirm the appointment of all bishops, the right to nominate bishops, to dispose of all benefices, the exclusive right to absolution, canonization, dispensation, and the right to tax churches.

There was an effectual reaction against the Papacy dating from the reign of Boniface VIII, 1209-1303. The supremacy of ecclesiastical over temporal power, and the subjection of every preacher to the Pope met with determined resistance. This resistance was carried on to such an extent that a personal attack was made on Boniface which eventually resulted in his death. From this time the power

of the Holy Roman Empire by the Pope. Such an alliance protected the mediaeval church against invasions. In later times it took on a new aspect of importance in that the pontiffs exerted a governing influence in civil affairs as well as in ecclesiastical. Under certain conditions this might have been successful, but with abuses which were rapidly creeping in, a struggle between the Empire and Papacy ensued which continued for many years. Victory rested first with one and then with the other.

During the progress of this struggle the power of the Papacy may be said to have reached its culmination. The mind of Pope Innocent VI, 1352-1362, was possessed with the idea of a theocracy on earth with the Pope as ruler. In accordance with this belief the Pope assumed the post of arbiter in national contentions, and in the church that of universal bishop. He assumed, therefore, all legislative authority with the right to rectify or annul all council proceedings. He might dispense with the laws in the case of others, but he alone was never bound by them. Papal legates were sent into all countries with the right to confirm the appointment of all bishops, the right to dispense dispensations, to dispose of all benefices, the exclusive right to excommunication, canonization, disponsation, and the right to tax churches.

There was an effectual reaction against the Papacy dating from the reign of Boniface VIII, 1294-1303. The supremacy of ecclesiastical over temporal power, and the subjection of every prisoner to the Pope met with determined resistance. This resistance was carried on to such an extent that a personal attack was made on Boniface which eventually resulted in his death. From this time the power

of the Papacy began to wane; the cause of its fall may be said to have been due to the expansion of intelligence and the general change in society.

Upon the death of Boniface the church entered into what is called a "Babylonian Captivity", in which a French Pope was elected and the Papal seat removed to Avignon. Because it yielded to purely political influence, the Papacy naturally lost the respect of other nations, especially the enemies of France. The Popes were enslaved in France, and the affairs of the church were administered in the interest of the French Court. The Popes were impelled to take unjust and aggressive measures towards Germany, England, and other Catholic countries, which provoked earnest resentment. The revenues of Avignon were supplied by means of extortions and usurpations.

The schisim in the Papacy resulted which led to the existence of two Popes, one at Avignon and one at Rome, who became bitter rivals. The princes tried to reform the Church and to restore peace between the Popes. Councils were called which sought for a reformation in morals, and for the administration of the Church. At the Council of Constance the Popes were deposed, and a new one, Martin the Fifth, was elected. From then until the time of Luther there were no outstanding developments.

During this period the sole ambition of a series of popes was to organize their efforts so as to aggrandize their families or to strengthen the status of the Church. To this end they often applied treasures derived from taxation and from the sale of Church offices. Low standards of morality drew widespread attention.

What was needed was a leadership protesting against existing conditions. Such a leader was recognized in the person of Martin Luther. In the beginning he did not hurl his protest against the Church itself, but against abuses within the Church. This protest was aimed at the sale of indulgences. The indulgence was a simple bargain, according to which the individual, on the payment of a stipulated sum, received a full discharge from the penalties of sin, or procured the release of a soul from the flames of purgatory. The forgiveness of sins was offered in the market for money.

The posting of the theses by Luther against the sale of these indulgences was the signal for a widespread commotion over all Germany. Luther was summoned before the court, but refused to retract his statements. Luther became more convinced as time advanced that Papal rule was a usurpation in the Church. He was strengthened in his conviction by the refusal of the clergy to acknowledge the current abuses or to make any effort to remedy them. The culmination of his conviction and the final break with the Papacy occurred when Luther defied the Pope by burning the Bull of Excommunication issued against him, as well as the Book of Canon Law, and other writings. This act drew the widespread attention of all Germany, and also of the political support and protection of the Elector.

Luther was given another opportunity to answer for his actions at the Diet of Worms. He remained faithful to his convictions, however, and consequently was placed under the ban of the Empire.

He was protected in the Castle of Wartburg by the Elector; from there his influence was felt through his writings. The Protestant faith finally obtained legal recognition at the Peace of Augsburg in 1555. Each principality was granted religious freedom without the loss of civil privileges.

With the establishment of the Protestant Church, a ritual in keeping with the faith of the Protestants was necessary. In this task Luther and his associates used all of the Catholic rituals which could be adopted. The use of the chorale was undoubtedly the most direct result of the movement. The German chorale gave the impetus to the development of modern hymn singing. Just as the Christians of old were inspired to sing their praise, so the Protestants of the Reformation gave voice to their fire of enthusiasm in the chorale,- the typical congregational song of this period. Luther, in his new conception of the direct relationship of man to God, gave the impetus to congregational song by teaching the people that in singing praise they were performing a service of communion pleasing to their creator. He gave to it a dignity which it never possessed before as a part of the official liturgic song.

Luther felt the need of hymns and tunes. He took an active part in preparing hymns for the service. They were taken from several sources. Some were literal selections from the Scriptures, close translations or free paraphrases of certain Latin hymns. Others were religious folk-songs of the Pre-Reformation period. (1)

---

(1) Dickinson: "Music in the History of the Western Church". p.250

There is, however, in the minds of writers such as Naumann and Dickinson, no question about the authenticity of the text of the fiery "Einfeste Burg", the typical outstanding hymn of the Reformation,- so original in both phraseology and spirit. It is very characteristic of the great reformer. "Aus tiefer Noth" and "Ach Gott, von Himmel Sieh darein" are less bold; their expression is the natural outgrowth of the more tender and humble side of his nature. "Nun freut euch, lieben Christen'g'mein" indicates his more exalted mood and sets forth the doctrine of justification by faith. "Vomm Himmel hoch da komm ich her" is a Christmas song.

No other poems like the first two mentioned above have received such great admiration. They express Luther's directness in the simple language of the people. As Dickinson says, "the immediate and overwhelming response is easily to be believed when we consider that the progress of events and the drift of ideas for a century or more have been preparing the German mind for Luther's message; that as a people the Germans are extremely susceptible to the enthusiasms that utter themselves in song and that these hymns carried the truths for which their souls had been thirsting, in language of extraordinary force, clothed in melodies which they had long known and loved".(1)

The arrangement of melodies to suit a text was a greater problem than the composition of tunes. However, the spontaneous writing of melodies reached a highly developed art in the latter

---

(1) Dickinson. "Music in the Western Church". p.256

part of the sixteenth century and supplanted the art of arrangement and borrowing tunes.

The chorale tunes, then, are drawn from three sources: namely, from the Latin songs of the Catholic Church, from the German hymns before the Reformation, and from secular folk-songs. Luther was fond of the music of the Catholic Church. He expresses his admiration for it in the prefaces of his hymnals, for he says: "In the same way have they much noble music, especially in the abbeys and parish churches, used to adorn the most vile, idolatrous words."(1) He uses many of these tunes, stripping them of their idolatrous words, and supplying others which would fit the new faith. Dickinson gives us a few mere translations of old Latin hymns, and sequences which were set to the original melodies.

Many tunes were drawn from the secular folk-songs. In some cases not much modification was necessary, since there was sometimes little difference between the religious and secular styles. The same practice prevailed among the French, Dutch, English, Scotch Calvinists, English Wesleyans, and hymn book makers of America. As Dickinson says, "this method is often necessary when a young and vigorously expanding church must be quickly provided with a store of songs, but in its nature it is only a temporary recourse".(2)

Chorale tunes at first were not harmonized, but were sung in unison by the congregation. With the harmonization of the melodies, which was first accomplished by Johann Walther, the melody, indicated in the tenor, was sung by the congregation while the choir sung the

---

(1) The study of the History of Music, Dickinson, p.260.
(2) Ibid p.262

accompanying harmony. About sixteen hundred, occurred the dissolution of the choir and congregation, at which time the harmonic outline was supplied by the organ. The choir was then free to continue the singing of motetts unhampered by the vocal limitations of an untrained mass.

Among other writers of Chorales were Decius, Nicolai, Hassler, Teschler, Cruger, Rosenmüller, Neumark, Walther. In fact the multiplication of hymns and chorales went on throughout the sixteenth and seventeenth centuries, as is indicated by the contributions made to hymn-books. In Paul Gerhardt (1607-1676) is found the most fervent expression that has been reached in German hymnody.(1) In the sixteenth century the production of melodies kept pace with the production of hymns. In the first half of the century, a number of the most beautiful songs of the German Church were contributed by Hammerschmidt, Cruger, Ahle, Schop, Frank, Altenberg, and others. After the middle of the seventeenth century, Italian influence introduced the more dramatic and florid music in addition to the basic chorale.

Lutkin mentions several of the older and more typical chorales found in the hymn-book of the Protestant Episcopal Church, which exceed those of later date in both beauty and real worth.(2) They are:-

Luther: Ein feste Burg ist unser Gott (Tr. Dr. Hedge)
Luther: Nun freut euch, lieben Christen-g'mein.
Hernnhut: Awake, for night is flying. 1599
Hassler: Passion chorale. 1601.
O Sacred Head Now Wounded.
Teschler: St. Theodulph
All glory, laud and honor. 1615.
Cruger: Nun danket all Gott. 1648.

---

(1) Music in the History of the Western Church. Dickinson, p.266.
(2) Music in the Church. Lutkin, p.65.

Of a more modern character, but sterling nevertheless, are:

Heinlein:	Forty days and forty nights.	1677
Rastibon:	Bread of Heaven on Thee we Feed.	1680
Meinhold:	Tender Shepherd Thou Hast Stilled.	
Ellacombe:	Come Praise your Lord and Saviour.	1700.
Munich:	O Word of God Incarnate.	1701
Morgan:	Jesus Christ is Risen Today.	
Stuttgart:	Come Thou Long Expected Jesus.	
Austria:	Glorious Things of Thee are Spoken,	Haydn
Dix:	As With Gladness Men of Old,	Kocher.

The study of German religious music would not be complete without a study of the Cantatas and Passion Music of the eighteenth century. Here is combined Italian melody, German counterpoint, and chorale tunes. The Cantata may be traced back to Italy in the 1600 century. "It was at first a musical recitation by a single person, without action, accompanied by a few plain chords struck upon a single instrument."(1) In the first half of the seventeenth century it is expanded into a work of several movements in many parts for voices. Religious texts were employed which soon became a prominent feature of the regular order of worship in the Protestant Church. Cantatas were sometimes known by the terms "Spiritual concerts," "Spiritual dialogue," and "Spiritual acts of devotion". In the eighteenth century the recitative and Italian Aria forms were incorporated. The chorus was used in its full power. By means of the use of themes taken from chorale tunes appointed for days consecrated to the contemplation of events in the life of Jesus the cantata became an effective medium for the expression of the scenes which the ritual commemorated.

---

(1) Music in the History of the Western Church. Dickinson, p.273

The cantata is in some respects analogous to the anthem of the Church of England, except that it is built on a large scale. It renders a mood of passion, and consists of the recitation of the story of the trial and death of Christ. The narration formed a part of the liturgic office proper to Palm Sunday, Holy Tuesday, Ash Wednesday, and Good Friday. The text was at first rendered in the simpler syllabic form of Plain Song. As the art of part-writing developed, the text was set in simple four-part counterpoint of the sixteenth century. This style was known as the motet Passion. In it everything was sung in chorus unaccompanied.

There arose along with the motet Passion a form called the Oratorio Passion, in which the Italian recitative and aria, and the sectional rhythmic chorus took the place of the chant and polyphony. Hymns and poetic monologues took the place in many instances of Bible texts. The vocal style instead of being unaccompanied was reinforced by instruments.

There arose at this time a musician of the most solid attainments - Heinrich Schutz, 1585-1672. Although he lived in a time when music was conflicting between the new discoveries in dramatic expression as supplementary, not antagonistic to the old ideal of devotional music, he was cautious and respectful toward both methods.

In the Psalms he employed contrasting and combining choral masses reinforced by a group of instruments. He wrote composi-

tions which show individuality in the combination of the art elements and forms of different schools, and in the invention of entirely new forms. His dramatic religious works are "The Resurrection", "The Seven Words of the Redeemer Upon the Cross", the Passions after the four Evangelists, and the "Conversion of Saul". The most advanced in style and rich expression is the "Seven Words". The tone of the whole work is fervent, elevated, and churchly.

The genius of Schutz as a composer of big works is connected with the ancient tradition. There is no pretense of tunefulness or tonal form in any part of the solos or choruses, says Groves' Dictionary. He presents an impressive story in a reverent but impressive manner; he treats his characters dramatically, and his choruses more to the modern style. His instrumental style is that of the early seventeenth century. His own seriousness of nature prevented his attempting much outside the contrapuntal methods, and his style was consecrated to serious subjects for generations. He differed from the Netherland and Venetian schools in his expressive use of unusual harmonies, and in the seeking for expression of the human mind.

Schutz is not in the direct line leading to Bach and Handel, for in the latter part of the seventeenth century the dramatic scheme of the Passion was enlarged by the addition of Christian congregations singing appropriate chorales, and by an ideal company of believers expressing suitable sentiments in recitatives,

arias and choruses. The insertion of church hymns was of the highest importance in view of the relation of the Passion music to the literature, for more stress was laid upon this feature than upon the Passion, although the Passion had a definite place commemorating the Resurrection of our Lord; this place it has kept to the present day in the order of service.

During the Reformation the Cantata, the chorals, and the Passion were developed. There was need of a master mind, of a genius, to bring them to perfection. This task was accomplished by the great master Johann Sebastian Bach who served as an intermediary between the middle age and modern times. He stood at the head of contrapuntists as a master of polyphonic music. He developed to perfection the new forms brought out during the Reformation.

John Sebastian Bach was one of the greatest geniuses who ever lived. He came from an eminent family of musicians. As a child the responsibility for his musical training was assumed by his father; later he was placed in a choir school at Ohrdruf and Lüneburg, Germany. At the age of eighteen he was a master contrapuntist and organist. He held official positions at at Weimar and in several other cities of Germany. He was called to Leipsic as cantor of the Thomas School and director of music at the Thomas and Nicolai churches where he worked until his death. He was a church organist and choir director from the beginning to the end of his career. His aim in life was to reform and to perfect German church music. His church composi-

tions were a part of his official routine. He became one of the most prolific writers the world has ever known, and from his pen have come beautiful chorales,-monumental works such as the St.Matthew Passion and the great B Minor Mass.

In Bach's early days, choral preludes by famous masters were being written. Bach's own productions surpassed those of his models. As a free improviser on choral themes he excelled all of his contemporaries.(1) The melody was played either with one hand upon the manuals, or upon the pedals, and was surrounded by freely moving parts.

In form the choral preludes might be limited in length to the limits of the original melody or it might be extended. With Bach, a single presentation of the tune often sufficed. The chorale appears in different numbers of his cantatas, sometimes in entirety, in fragments or motives, and as a subject for voice parts and obligato, or as a chorale fantasia.

Bach wrote five series of cantatas for every Sunday and festals days of the church year, numbering two hundred and ninety-five. These works vary in length from twenty minutes to an hour or more according to the occasion. He transferred his cantata style to the settings of the Passions. His views were essentially German, and because of this, the dramatic and monodic element employed in Italian art was not so prominent. His Passions and kindred works are a revival of the mediaeval

---

(1) Music in the History of the Western Church. Dickinson, p.295.

sacred drama of the best period, but on an immeasurably higher level.

The main outlines of the Passion had been prescribed by tradition. Of the five settings of the Passion which Bach wrote, that according to St. Matthew was sung in Leipsic every year on Palm Sunday,and was treated chorally. Bach's setting of this particular Passion was given its first performance on Good Friday, April 15, 1729. The work requires over eight and one-half hours for performance. The first performance did not meet with instant appreciation. It required repetition to bring home to the audience its full religious import and conception. In this setting Bach divided it into two parts: the first included the conspiracy of the high priest and scribed, the anointing of Christ, the institution of the Lord's Supper, the Prayer on the Mount of Olives, and the Betrayal of Judas; the second part deals with Christ's hearing before Caiphas, Peter's denial, the judgment of Pontius Pilate, the death of Judas, the progress to Golgotha, and the Crucifixion, Death and Burial of Christ.

The first section is contrasted with the second. In the first there is a beautiful solemn stillness, while

sacred items of the best period, but on an immeasurably higher level.

The main outlines of the Passion has been prescribed by tradition. Of the five settings of the Passion which Bach wrote, that according to St. Matthew was sung in Leipzig every year on Palm Sunday, and was treated choreally. Bach's setting of this particular Passion was given its first performance on Good Friday, April 15, 1729. The work requires over eight and one-half hours for performance. The first performance did not meet with instant appreciation. It required repetition to bring home to the audience its full religious import and conception. In this setting Bach divided it into two parts: the first included the conspiracy of the high priest and scribes, the anointing of Christ, the institution of the Lord's Supper, the Prayer on the Mount of Olives, and the Betrayal of Jesus; the second part deals with Christ's hearing before Caiphas, Peter's denial, the judgment of Pontius Pilate, the death of Judas, the process to Golgotha, and the Crucifixion, Death and burial of Christ.

The first section is contrasted with the second. In the first there is a beautiful solemn stillness, while

second part the dramatic element is predominant. The music is always in keeping with the grandeur and breadth of the poetical matter. The work contains twenty-eight independent poems, including the recitatives in verse, as separate pieces, besides the fifteen chorales.

"The Madrigal Choruses" in the Passion are marked by breadth and simplicity. They are intended for sacred arias, and offer a decided contrast to the dramatic choruses in which conciseness and intricate treatment are combined. Referring to them Spitta says, "In the whole realm of church music there is nothing which can be compared with these choruses. They have the broad dimensions of Bach's cantata choruses, and at the same time are as simple and intelligible as a ballad".(1)

As an example of the Madrigal chorus, there is one in which two voices in the first choir began their lament. "My Saviour now is taken." The second choir breaks in with vehement and short cries, "Leave him, leave him: Bind him not." Then both choirs burst out into vivace and with righteous indignation call upon heaven to hurl down thunder and lightning on the traitor and his accomplices.(2) Although the music "wars and raves like the wind and storm",

---

(1) Spitta-- The Life of Bach, Vol. 1, p.555.
(2) Ibid.

second part the dramatic element is predominant. The music is always in keeping with the grandeur and breadth of the poetical matter. The work contains twenty-eight independent poems, including the recitatives in verse, as separate pieces, besides the fifteen choruses.

"The Madrigal Choruses" in the Passion are marked by breadth and simplicity. They are intended for sacred arias, and offer a decided contrast to the dramatic choruses in which consciousness and intricate treatment are combined. Referring to them Spitta says, "In the whole realm of church music there is nothing which can be compared with these choruses. They have the broad dimensions of Bach's cantata choruses, and at the same time are as simple and intelligible as a ballad".(1)

As an example of the Madrigal chorus, there is one in which two voices in the first choir began their lament. "My Saviour now is taken." The second choir breaks in with vehement and short cries, "Leave him, leave him; bind him not." Then both choirs burst out into vivace and with righteous indignation call upon heaven to hurl down thunder and lightning on the traitor and his accomplices.(2) Although the music "wars and rages like the wind and storm",

---

(1) Spitta-- The life of Bach, Vol. i, p.588.
(2) Ibid.

the form is very simple[1] apart from the frugal beginning, the two choruses sing in parts, each by itself in a compact body, and only unite at the close.

Bach's St. Matthew Passion is, as a whole, in a remarkable degree a popular work. This character rests on the whole work with all its profundity, breadth, and wealth; and in spite of all the art lavished upon it it never belies the lucidity and simplicity which are its main stays. At the same time it seizes and grasps with amazing certainty that leading sentiment which pervades the whole history of Christ's sufferings and death, namely, atoning love. Though violent and thrilling emotions are not absent, they only serve to make the tender fundamental feeling stand out as all the more perfect and expressive. Favored by a happy occurrence of circumstances, Bach has created in the St. Matthew Passion, a masterpiece such as is granted to the human race to have bestowed upon it but rarely as the centuries grow and wane; and a monument at the same time of the German national character which will perish only with the spirit which gave it life.[2]

---

(1) Ibid.
(2) Spitta-- The Life of Bach, p.558.

the form is very simple apart from the Grand beginning, the two choruses sing in parts, each by itself in a compact body, and only unite at the close.(1)

Bach's St. Matthew Passion is, as a whole, in a remarkable degree a popular work. This character rests on the whole work with all its profundity, breadth, and warmth; and in spite of all the art lavished upon it it never belies the lucidity and simplicity which are its main stays. At the same time it smites and grasps with amazing certainty that lasting sentiment which pervades the whole history of Christ's sufferings and death, namely, atoning love. Though violent and thrilling emotions are not absent, they only serve to make the tender fundamental feeling stand out as all the more perfect and caressing. Favored by a happy concurrence of circumstances, Bach has created in the St. Matthew Passion, a masterpiece such as is granted to the human race to have bestowed upon it but rarely as the centuries pass and wane; and a monument at the same time of the German national character which will perish only with the spirit which gave it life.(2)

---

(1) Ibid.
(2) Spitta-- The life of Bach, p.522.

Next to the St. Matthew Passion, a monumental work, the B minor Mass deserves mention. It is a setting of the Catholic Mass. But Bach has lifted it up out of the sphere of any distinct sect and made it a work representative of the spirit of the whole Christian Church whether Catholic or Protestant. Because of its great length and scope, it has become impracticable for the church service; and is more suitable for the concert hall. It is the result of a great religious conviction and the expression of the great religious doctrines of the Christian Church.

In order to truly appreciate Bach's music we must refer our minds back to the period which gave it inspiration. We cannot understand it nor judge it from modern harmonic principles. His works are the result of diligent study of the great polyphonic masters before him united with religious convictions of a devout and earnest Christian life. Inspired by true national feeling and kindled by the spirit of the Reformation, he gave to the world works which will never lose their sincerity, grandeur and beauty, and which will ever mark the pinnacle of the music of the German Protestant Reformation.

In England, as on the continent, the history of the Reformation follows that of general history. It will be possible in this development to present only a brief sketch of the general events beginning with English ecclesiastical positions during the reign of Henry III. The Pope's relations with England displayed the same policy as those on the continent. English ecclesiastical positions were filled with foreigners; taxes levied by the Pope were increased; the church became impoverished; and the religious life of the clergy became low in its efficiency. Dissatisfaction sprang up among the people. The

Next to the St. Martins Tragedy, a contemporary work, the Silver Dagger deserves mention. It is a setting of the Catholic Issue. Yet Deane has dotted it up one of the spaces of any distinct sect and made it a work representative of the spirit of the whole Christian Church rather catholic or protestant. Because of its great length and depth, it has become impracticable for the church service; and is more suitable for the concert hall. It is the result of a great religious conviction and the expression of the strong religious sentiments of the Christian Church.

In order to study expressionism Deane's music in most relief, we must look to the period which gave it inspiration. We consider centering it our judge it from modern harmonic principles. His works are the result of diligent study of the great polyphonic masters before him united with religious convictions of a strong and earnest Christian life. Inspired by true national feeling and thrilled by the spirit of the Reformation, he gave to the world works which will never lose their sincerity, grandeur and beauty, and which will ever mark the pinnacle of the music of the German Protestant Church.

In England, as in the continent, the history of the Reformation follows that of general history. It will be possible in this introspect to mention only a brief sketch of the general events beginning with English ecclesiastical relations during the reign of Henry II. The Papal relations with England displayed the same policy as there on the continent. English ecclesiastical positions were filled with foreigners; these lands by the Pope were increased the church became temporal; and the religious life of the clergy became low in its activity. Dissatisfaction arose, by which the people, the

first step toward independence was made by Edward I, who defied the Pope's threat of excommunication for any one not complying with his commands, by a like threat of outlawry. This is evidence of the fact that the state was gradually becoming stronger than the Church. It was during the reign of Edward VII, however, that John Wyclif came to the front in an outward revolt against the doctrines and practices of the church.

In England the movement of reform was not separated from the crown, but was supported by it. The people, therefore, were Catholic or Protestant in their religious beliefs. These beliefs were influenced by the religious convictions of each king and queen. An example may be found in the complete separation from the Church of Rome made by Henry VIII in the "Act of Supremacy" about 1547. This act case made him head of the Church, with the power to receive revenues, to make appointments, and to confirm all rules and ordinances adopted by the church in its convocation. The essential tenets of the church were maintained as they were before the secession. Cranmer was authorized to draw up in 1537 a Book of Common Prayer which was adopted for universal use. A second "Book of Common Prayer", issued in 1552, was decidedly Protestant in nature.

Upon the succession of Queen Mary to the throne, a return to Catholicism was made and entire submission to Rome authorized. Her period of persecutions for failure to comply with her request designed to frighten Protestants, had the opposite effect, and caused Southern England to rally to Protestantism.

Elizabeth's policy was one of tact and wisdom; her sym-

pathies were with the Protestant cause and in accordance, England again became a Protestant nation. It became the storm center of the great religious struggle, so that the success of the movement elsewhere depended in no small part on the policy that England adopted. The Act of Uniformity provided for uniformity in the church service at large by requiring the use of the "Book of Common Prayer" in a revised edition. "The English Church" was a compromise church; its doctrine and ritual were closely connected with the doctrine and ritual of the Roman Church; yet, in rejecting transubstantiation, the mass and authority of the Pope, were distinctly Protestant.[1] The Anglican Faith was defined in 1653 when the Thirty-nine Articles were drawn up.

For the most part, henceforth, the Anglican Church maintained supremacy in England. However, she still necessarily feared the encroachments of the Roman Catholics on one side, and the Dissenters and Non-conformists on the other. By the Act of Toleration, passed in 1689, the Dissenters were free to worship independently while the Catholics were disqualified, by special laws, from holding office, bearing arms, or retaining the control of churches or church lands. The Church of England, however, held the leading place in wealth, influence, and prestige, and was from this time forward, in the exact and well defined sense of the term, the established church.

The ritual for the established church is made up of the several constant and variable offices. There is much emphasis placed

---

1 Andrews, A Short History of England, page 222.

on the reading of the Scripture. The entire Psalter is read every month, the entire New Testament three times per year, while the time appointed to the reading of the Old Testament extends over one year. The ritual includes, also, prayers, special psalms to be sung, canticles, which are psalm-like hymns, and hymns, which are the chief choral numbers, as the Kyrie, Gloria, Credo and Sanctus.

There are three authorized modes of performance of the Liturgy, namely, the choral or cathedral, the parochial, and the mixed. The choral or cathedral mode is that which is used in the cathedrals, royal and college chapel, and certain of the larger parish churches. It is entirely musical, and is possible only where the churches have large and thoroughly trained choral establishments. It conforms to the general usages of the liturgical churches. As outlined by Dr. Jebb, it is as follows:[1]

1. The chanting by the minister of the sentences, exhortations and collects in monotone with occasional vocal modulation.
2. Alternate chant, by two divisions of the choir, of daily psalms, and such as occur in various offices of the church.
3. Alternate chant of versicles and response by minister and choir.
4. Canticles and hymns, morning and evening services, either to an alternated chant or to music of more intricate style, resembling anthems in construction, technically styled "services".
5. Anthem after third collect.

---

1 Dickinson, Music in the Western Church, page 333.

on the reading of the Scriptures. The entire Psalter is read every month. The entire New Testament three times per year, while the Bible appointed to the reading of the Old Testament extends over one year. The ritual includes, also, prayers, special psalms to be sung, antiphons, which are psalm-like hymns, and hymns, which are the older choral measures, as the Gloria, Sterna, Trium and Sanctus.

There are three authorized modes of performance of the Liturgy, namely, the choral or antiphonal, the responsive, and the mixed. The choral or antiphonal mode is that which is used in the cathedrals, royal and college chapel, and certain of the larger parish churches. It is entirely musical, and is possible only where the churches have large and thoroughly trained choral establishments. It conforms to the general usages of the liturgical churches. As outlined by Dr. Todd, it is as follows:[1]

1. The chanting by the minister of the antiphons, exhortations and collects in accord with congregational vocal population.
2. Alternate chant, by the minister of the choir, of entire psalms, and such as occur in various offices of the church.
3. Alternate chant of verticles and responses by minister and choir.
4. Constitution and hymns, morning and evening services, either to an alternated chant or to music of more intricate style, resembling anthems in construction, technically styled "service".
5. Anthem after third collect.

---

1 Dictionary, Music in the Western Church, page 223.

6. The alternate chanting of the liturgy by minister and the choir.

7. Responses after the commandments in communion service.

8. The Creed, Gloria, Sanctus in Communion service anthem-wise.

9. The chanting or singing of parts in occasional offices permitted to be sung.

The second mode of performances, the parochial, is used in smaller churches which have no highly trained choirs. The performance is simple recitation without music. Metrical versions of the psalms are sung at certain intervals between various offices. They date from the reign of Queen Elizabeth.

The third mode is called the mixed, so-called because parts of it are sung. The prayers, litany and responses are recited. Whether or not parish churches shall use the parochial or mixed modes depends upon the resources of the individual churches.

The foundation of the English Cathedral services reverts to the use of the First Prayer Book of King Edward VI of 1549. In 1550 appeared the first musical edition, containing the orders of service or Matins, Evensong, Holy Eucharist, and Burial of the Dead. It became the model for both priest and people. The music was written in canto fermoor Plain-song and was printed on a four line staff. "The whole of the music may never have been generally used", says Bumpus, "owing to the changes made in the Prayer Book in 1552 and to the growing taste for polyphonic music."[1] Marbeckese has been the model for all of England. A survey of it gives us the following order of service:

---

1 Bumpus-English Cathedral Music, page 6.

5. The alternate absence of the litany by minister and the choir.

6. Responses after the communion in communion service.

8. The creed, Gloria, canticles in communion service morning-

9. The chanting or singing of parts in responsorial offices permitted to be sung.

The second mode of performance, the parochial, is used in smaller churches which have no highly trained choirs. The performance is simple recitation without music. Metrical versions of the psalms are made at certain intervals between various offices. They are from the twelve of Cosmo Gilchrist.

The third mode is called the mixed, so-called because parts of it are sung. The prayers, litany and responses are read, whether or not parish choruses shall use the parochial or mixed mode depends upon the resources of the individual churches.

The commission of the English Catholic services refers to the use of the first Prayer Book of King Edward VI or Ibid. It approved the first musical edition, consisting the orders of matins or morning, evensong, holy communion, and burial of the dead. It became the model for both prayer and people. The music was written in canto fermoso plain-song and was printed on a four line staff. The music of the music may never have been generally used, very few, owing to the changes made in the Prayer Book in 1552 and to the extreme difficulty for polyphonic music.[1] Nevertheless has been the model for all of England. A survey of it gives us the following order of services:

---

1 Sharpe-English Ecclesiastical Music, page 6.

Matins

Lords Prayer, Versicles, Responses, Gloria Patri. Venite, Psalms and reading of lessons, Te Deum, Benedictus, Lesser Litany, Creed, Lord's Prayer, Versicles and Response, Collect.

Evensong

The same, the Canticles being the Magnificat and Nunc Dimittis.

Communion Service

Introit (Portion of Psalter selected for use throughout the ecclesiastical year, beginning with the first Sunday in Advent). Kyrie and Christe Eleison, (Commandments and Kyrie Response omitted in revision of 1552). Gloria in Excelsis, Credo, Offertory Sentences, Sursum Coda, Ordinary and Proper Prefaces, Sanctus, Benedictus, Pater Noster, Agnus Dei, Post Communion.

In the study of English Cathedral music we are again brought into contact with Plain-song, which up to the present day is the only music ordered by any recognized authority in the Church of England.(1) Anthems composed in Canto Figurato were allowed by Royal injunction, and, along with other portions of more elaborate music have come to be authorized by traditional use and adoption. Such as the Roman, Anglican, as well as German and Lutheran.

The sixteenth century Reformers wished to abolish the "operose" figured music. The Genevan Calvanists wished for a new kind of Plain-song, i.e., Metrical Psalmody, the Catholic-minded reformers in Italy and in Britain sought only to reestablish the ancient rule of the Council of Cloveshoe: "Let a simple and Holy melody, according to the custom of the church be scrupulously followed".[1] Helmore goes so far

---

(1) Helmore Plain-Song, p. 48

1 Helmore Primer of Plain-Song, page 49

as to say, "Good church music, of an elaborate and highly artistic character, has never been written by composers ignorant, or wholly neglectful of church Plain-song."[2]

In the English Church, the word "chant" signifies short melodies which are sung to the psalms and canticles. Anglican Chant had its origin in that of the Gregorian. The ancient Gregorian Chant for the Psalms and Canticles was used as late as the seventeenth century, while some of the chants continue to the present day. The Anglican Chants are characterized by greater simplicity than the Gregorian. As a result they have greater melodic monotony and dryness than the Gregorian Chant. The Anglican Chant has not entirely replaced the Gregorian. Sir John Stainer says, "I feel very strongly that the beautiful Plain-song versicles, responses, inflections, and prefaces to our prayers and liturgy should not be lightly thrown aside. These simple and grand specimens of Plain-song, so suited to their purpose, so reverent in their subdued emotion, appeal to us for their protection. We are not surprised that the Plain-song has come back in recent years for use in the service. The Plain-song of the prefaces of our liturgy as sung now in St. Paul's Cathedral are note for note the same that rang at least eight hundred years ago through the vaulted roof of that ancient cathedral which crowned the summit of the fortified hill of old Salisbury. Not a stone remains of wall or shrine, but the old Sarum office books have survived, from which we can draw ancient hymns and Plain-song, as from a pure fount. Those devout monks recorded all their beautiful offices and the music of these offices, because they were even then venerable and venerated.[1]

---

2 Ibid page 50.
1 Dickinson, Music in the History of the Western Church, p.342-343.

as to say, "Good church music, of an elaborate and highly artistic character, has never been written by composers ignorant, or wholly negligent of church plain-song."[2]

In the English Church, the word "chant" signifies short melodies which are sung to the psalms and canticles. Anglican chant had its origin in that of the Gregorian. The ancient Gregorian Chant for the Psalms and Canticles was used as late as the seventeenth century, while some of the chants continue to the present day. The Anglican Chants are characterized by greater simplicity than the Gregorian. As a result they have greater melodic monotony and dryness than the Gregorian Chant. The Anglican Chant has not entirely replaced the Gregorian. Sir John Stainer says, "I feel very strongly that the beautiful Plain-song versicles, responses, inflections, and prefaces to our prayers and liturgy should not be lightly thrown aside. These simple and grand specimens of plain-song, so suited to their purpose, so reverent in their subdued emotion, appeal to us for their protection. We are not surprised that the Plain-song has come back in recent years for use in the service. The Plain-song of the prefaces of our liturgy as sung now in St. Paul's Cathedral are note for note the same that rang at least eight hundred years ago through the vaulted roof of that ancient cathedral which crowned the summit of the fortified hill of old Salisbury. Not a stone remains of wall or shrine, but the old Sarum office books have survived, from which we can draw ancient hymns and Plain-song, as from a pure fount. Those devout monks rescued all their beautiful offices and the music of these offices, because they were even then venerable and venerated.[1]

---

2 Ibid page 50.

1 Dickinson, Music in the History of the Western Church, p.342-343.

The Choral service receives a two-fold classification, in that it contains the harmonized chant and another type of song, the anthem. The harmonized chant dates from 1560. In Johns Day's Psalter, we find three and four part settings of the old Plain-Song melodies contributed by such composers as Tallis, Shepherd, and others. The Psalm and Canticles, which made up the so called "services" were sung anthem-wise in choral style, and were distinguished from the daily psalms sung in Antiphonal chant. They correspond to the Choral unvarying portions of the mass.

A "service" in full form contains the Venite, Te Deum, Benedicite, Benedictus, Jubilate (Psalm 100), Kyrie eleison, Nicene Creed, Sanctus, Goloria in excelsis, Magnificat, Cantate Domino (Psalm 98), Nunc Dimittus, and Deus Misereatu (Psalm 67). The above with the exception of the Venite, Benedictite, and Sanctus which have since been discontinued, are divided among the morning and evening worship and Communion. The use of all is not obligatory however. The "service" moved step by step with the anthem, from the counterpoint of the sixteenth century to the present type with its harmonic and orchestral color.

The anthem was really the successor of the motette and was at first synonymous with antiphony. In its modern form, however, it dates from about the time of Henry Purcell (1658-1695), and in this form is a mixture of the ancient motette and German Cantata. The influence of the former is shown in the broad and artistically constructed choruses, and of the latter in the solos and instrumental accompaniment. The anthem has been largely adapted in American churches.

In form there are three distinct types. The first is called

The Choral service possesses a two-fold characteristic, in that it combines the homophonical chant and another type of music, the anthem. The harmonized chant dates from 1800. In Tones Sayre Psalter, as (1) three and four part settings of the six Plain-Song melodies contributed by such composers as Tallis, Gibbons, and others. The Psalm and Canticles, which made up the so called "Cathedral Service" were Anthem-like in choral style, and were distinguished from the daily psalms sung in antiphonal chant. They corresponed to the Choral Everyday portions of the mass.

A "service" in full form contains the Venite, the Jubilate, Benedicite, Benedictus, Nunc Dimittis (Psalm 100), Kyrie eleison, Ten Commandments, Magnificat, Gloria in excelsis, Deus misereatur (Psalm 67). The above with the exception of the Venite, Benedicite, and Jubilate which have since been discontinued, are divided among the morning and evening worship and Communion. The use of all is not obligatory however. The "service" moved step by step with the anthem, from the contrapuntal of the eighteenth century to the present type with its homophonic and orchestral color.

The anthem was really the successor of the motette and was at first accompanied with organ. In its modern form, however, it dates from about the time of Henry Purcell (1658-1695), and in this form is a mixture of the ancient motette and German cantata. The influence of the former is shown in the broad and artistically contrapuntal choruses, and of the latter in the solos and instrumental accompaniment. The anthem has been largely adapted in Protestant churches.

In Psalm there are three distinct types. The first is called

"full" in that all of the singers sing from the beginning to the end. The second or "verse" anthem which was popular through the whole Restoration, contains portions which are performed by selected voices. A number of verse anthems by Orlando Gibbons, all written before 1625, have been collected and printed by Sir Frederick Gore Ousley in recent times. One very fine example is "Behold thou hast made my days, as it were a span long." It is written with verse and choruses alternating throughout which form the main element of variety. The third style was that of the "solo" anthem, which, as its name implies, contains passages for a solo voice. Among the writers of solo anthems which are found in Bernards' collection are the names of Byrd, Mundy, Morely, Batten, Bull, and Ward. Some are written in simple hymn-like style while in some there are lively rhythmic passages.

In reviewing the work of the English Composers, it is well to note the two branches of the English School, flourishing on the continent and in England. The foreign branch was extinct before 1500, and so our attention will be turned to the school as it developed in England. The study of the Eton manuscripts dating from 1400-1504 reveals considerable difference in the character of the later music. The use of a Plain-Song subject was almost banished, which left all the voices practically free. Technically there was a small advance over the foreign branch.

Dunstable was the first English composer to create works of any considerable extent. In purity and sweetness of sound, as well as in beauty, his works exceed those of the foreign schools.

Of other more important composers the first one to command attention is Christopher Tye (D.1572) who was a student of the old

style of pure counterpoint. He composed much for the reformed service which reveals a development of a style of florid counterpoint that is typically English."

Tallis, (b. about 1500-1510 - 1585) was another student of the old school. His motette, "O bono Jesu" is outstanding because of its particular style and general superb excellence. It, and another, the "Sanctus" from a four-part mass alone would have sufficed to have rendered the name of Tallis illustrous. "It certainly stands together with Tye's six part mass as representing the finest methods of the pre-reformation period of English music."

Belonging to the Elizabethan and earlier Stuart periods are two men of prominence: William Byrd (d. 1623) and Orlando Gibbons (1583-1625). Byrd, mentioned in part II, wrote principally for the Latin service. His anthems are adaptations of Latin music. There is independence in his style. He depends upon harmonic methods, and so he foreshadows the approaching end of the polyphonic period.

Orlando Gibbons (1583-1625) is called the English Palestrina. He is one of the finest musical geniuses that ever lived. He surpassed his age as a vocal composer, and in the scientific construction of his parts. Dr. T. L. Southgate says of him, "Gibbons, as it were, stood at the parting of the ways; brought up with the strains of Tallis, Byrd, Tye, and Marbecke, and other worthies of the old school singing in his ears, he perceived that another world of music was opening; emotion and expression were destined to take the place of orderly thought through cold counterpoint. This new feeling is reflected in his music, sacred and secular. On this foundation Gibbons built up a series of noble anthems, different from anything that had appeared

before his time. It is exalted music that follows along with a stately melody, grand in its senorous harmony and impressive in its religious solemnity.[1]

During the reign of Charles the Second, a change was made in religious music which eventually proved effective. Pelham Humphrey (1647-1674), a promising young musician, was sent to France by the king to study with Lulli. Upon his return he laid the foundations of a new kind of English Church music. He introduced into English music that which he had learned on the continent. A system of composition entered which differed widely from that of the previous writers. It was he who introduced the declamatory recitative style into English Church music. It had permanent value, and was characteristic of fine dramatic feeling.

The greatest musician of his age, however, was Henry Purcell (1658-1695). Bumpus says of him, "There is in his music an originality and freshness, a rare gift of melody, unequaled beauty, and fidelity of expression, combined with a wealth of invention and resource. Several musicians of eminence had appeared in this country before him such as Tallis, Byrd, and Gibbons, but the superior splendor of his genius eclipsed their fame."[1] Purcell brought to perfection the verse or solo anthem.

Although his works show some influence of the opera, his profound musicianship prevented him from lowering his standard to meet the popular taste. His works are still the treasures of English Art. As a chorus writer he might be considered as one of the first moderns, since by the eighteenth century the characteristics of the English

---

1 Bumpus -- English Cathedral Music, page 87.
1 Bumpus -- English Cathedral Music, page 148.

anthem of the present day were virtually fixed.

Following Purcell's death, there was a gradual decline of church music. However there were still those who stand out above their contempories, for example, Croft (1678-1727), Greene (1695-1755), Boyce (1710-1779), and a few others. But for the most part music was written in imitation of what had preceded. As a result it was dry and rather perfunctory, the chief interest being centered in secular music.

The name of Samuel Wesley (1766-1857), however, stands out as having the highest ideals in ecclesiastical music. He was one of England's greatest geniuses. He was more at home in composition for the Roman service than he was in that of the Anglican. The same extraordinary genius may be observed in the works of Charles Wesley (1757-1834).

Thomas Attwood (1765-1838) was the first musician to free cathedral music from the somewhat stereotyped form, which it had maintained up to this time, and which seems to have been considered appropriate. He succeeded in adding a certain touch which made it more solid and respectable and yet retained the reverence and dignity which were necessary. As a composer of sacred music he occupied a distinguished place among English composers.[1] Spohr, in his autobiography, says of Wesley's Anthems: "They show, without exception, that he is master of the style and the form of the different species of composition, keeping himself closely to the boundaries which the several kinds demand. -- His sacred music is chiefly distinguished by a noble, often antique style, and by richly chosen harmonies,

---

1 A Cyclopaedic Dictionary of Music, page 35.

as well as by surprisingly beautiful modulations."[2] His anthem, "The Wilderness", is even now a model in all respects.

John Goss (1800-1880) was a prolific writer. His works include many anthems, hymns, services, psalm-tunes, and sacred songs. Bumpus says, "It may be asserted with safety that never a week passes without one of his anthems in one or another of our cathedrals preaching and teaching the truths of religion with as much point and purpose as the most eloquent sermon by the most eminent devine."[3] In his compositions are found deep devotional feeling, freshness of melody, appropriateness in the setting of the words, breadth and vigor of conception, and, above all, a purity of vocal treatments.

Another man to command our attention is Henry Smart (1813-1879). His works include services of which the one in F stands out prominently. The Te Deum from this service is perhaps more widely used than any other setting.[1] Aside from his service and anthems, he contributed many hymns to our modern hymnal.

In passing, the names of Macfarren (1813-1887), Bennette (1805-1830), and Elvey (1816-1893) deserve some mention. Each has contributed to the service of his church: Barnby (1838-1896), in spite of his excessive use of harmonic color, has left many compositions of merit.

A logical evolution from the music of the Wesleys, Goss, and Smart is seen in that of Sir John Stainer (1840-1901). His works are essentially sane, solid, well balanced, and, at the same time, full of imagination and expressiveness. His texts are graphic,

---

2 Bumpus - English Cathedral Music, page 490-491.
3 Ibid page 501.
1 Lutkin - Music in the Church.

as well as by arrangingly beautiful modulations." His motion, "the Gallaraveta", is even more a model in all respects.

Juan Gomez (1907-1960) was a prolific writer. His works include many motions, tonos, motivos, pasajes-tonos, and solos. Juegos ceyo, if may be accorded with melody that serve a work passes without one of his motions in one or another of our marvelous processing and leaving the traffic of quitation with an much pain and progress or the work alongside memoir by the such without devise.[3] In all compositions are found deep devotional feeling, fineness of melody, appropriateness in the setting of the words, breadth and vigor of conception, and, above all, a purity of vocal treatment.

Another case in concern was already in the very early (1910-1920). His works include services of which the one in F sharp are prominently. The 3e Tenu from this service is perhaps more elegiac than any other melody.[4] Make from his service and motions, is unrivalled only again in our modern tongue.

In parallel, the cases of Gallaraveta (1910-1957), Gomarte (1906-1960), and Olvey (1910-1963) deserve some mention. Each has respectively to the service of his church: Garcia (1907-1960), in spite of his excessive use of Hebrewic color, has left many congregations of merit.

A logical evolution from the music of the masters, Gomez, and Garcia is seen in that of Juan Eraiano (1910-1951). His motets are essentially tonic, solid, well balanced, and, at the same time, full of imagination and expressiveness. His texts are graceful,

---

2 Gomez - English Devotional Music, page 422-431.
3 Ibid. page 433.
4 Martin - Music in the Church.

and he avoids the use of vain repetitions. His familiar "Crufixtion" is a remarkable example of his ability to move and impress his auditors with very simple means. It stands quiet unequaled in this respect.[2]

Another important phase of Protestant church music is that of congregational song. It dates back to the conflict of the Puritans against the formalism of the Church. Puritanism was a revolt against the artificiality and formalism which gradually crept into the service. The Puritans were against antiphonal chanting and the use of the organ. To them unison psalmody seemed the only kind of proper church music. The reaction against formalism rose to its height in the period of the Commonwealth under Cromwell. The hatred increased until the House of Lords in 1644 passed an ordinance that the Prayer Book should no longer be used, and that the singing of metrical psalms should replace the choral service.

The Psalmody of this period followed a custom of "lining out", the psalms by the parish clerk. This custom consisted of the singing of one line by the clerk, a repetition of it was sung by the congregation, then a second line sung by the clerk and repeated by the congregation until the entire psalm had been sung. This practise continued without further development for many years. William Riley condemns "lining out" since "it makes the clerk lose the pitch, and sometimes the tune, spoils the sense of the words, protracts the service, and renders peoples' hymnbooks useless."[1] Wesley gives a general idea of congregational song when "he pictures

---

2 Ibid page 249.
1 Curwen, Studies in Worship Music, page 12.

one be avoids the use of vain repetitions. The familiar "certificate" is a remarkable example of his ability to move the impressible auditors with very simple means. It stands quite unequaled in this respect.[2]

Another important phase of protestant church music is that of congregational song. It dates back to the condition of the Reformation against the formalism of the church. Puritanism was a revolt against the artificiality and formalism which gradually crept into the service. The puritans were against antiphonal chanting and the use of the organ. To them melodic singing was the only kind of proper church music. The congregation formerly took to its height in the period of the commonwealth under Cromwell. The method increased until the Bible of Israel in 1644 passed an ordinance that the prayer book should no longer be used, and that the singing of metrical psalms should replace the liturgical service.

The tendency of this period followed a method of "lining out", the psalm by the psalm clerk. This method consisted of the singing of one line by the clerk, a repetition of it was sung by the congregation, then a second line sung by the clerk and repeated by the congregation until the entire psalm had been sung. This practice continued without further development for many years. Finally many ministers "lining out" since "it makes the clerk lose the pitch, and transmutes the tune, spoils the sense of the words, protracts the service, and renders people's tempers sharp and peevish" gives a certain idea of congregational song when "the pitchers

---

2 Ibid page 227.

1 Durham, Studies in Church Music, page 12.

the parish clerk, as a poor humdrum wretch, who can scarce read what he drones out with such an air of importance".

With the Wesleyan Revival, the congregations felt a new stimulus and impulse towards hymn-singing. The worship and songs of the Methodist were but the expression of simple hearts. The hymns to them were quite as important as preaching, and were constantly used to assist in bringing in new converts. The Wesleys were enthusiastic musicians, and from their pens have come many hymns which are in use in the Protestant churches today. Lutkin in his book "Music in the Church",[1] makes the following comments concerning both Monk and Dykes. He places both in the front rank of modern hymn-writers. Their melodies have definite individuality, graceful contour and are very singable. Their harmonies add richness and character to the melody; their part-writing is masterful, displaying a good bass and a keen appreciation of the text.

Dykes is, perhaps, a bit more picturesque, varied, and resourceful than is Monk whose tunes contain a quiet earnestness that is appealing. At times they closely approach each other in inner essence, as for example in the tune "Eventide, Abide with me" 1861 by Monk, and "Hallingside", "Jesus, Lover of My Soul" (1861) by Dykes. Barnby, a rival of Dykes, and considered by many his superior, was a free lance in church music. Some of his tunes belong to the category of "Choir Tunes". From a musical point of view they are interesting, clever, effective and original. He makes great use of chromatic harmonies, and his hymns contain a certain expressiveness of chromatic phraseology. "Nevertheless, one feels a little the straining after originality and musical effectiveness missing in the

---

1 Lutkin, Music in the Church - page 29-30

the period style, as a poor business matter, who can assure some what be drawn out with such an air of importance.

With the Dudleyan Review, the comparatives fail a bit stilted and implies forced humorists. The worship and songs of the Metfodist were not the expression of simple nature. The hymns to them were quite as important as preaching, and were constantly used to assist in bringing in new converts. The hymns were enthusiastic exaltations, and from their tunes came many forms which are in use in the protestant churches today. Lathis in his book "Music in the church", makes the following comments concerning both book and tunes. He places both in the front rank of modern hymn-writers. Their melodies have definite individuality, practical content and are very singable. Their harmonies are clear-cut and adequate to the melody; their part-writing is masterful, displaying a good sense and a keen appreciation of the art.

Tunes is, perhaps, a bit more dramatic, vital, and resourceful than in Book where tunes contain a quiet atmosphere that is appealing. In times they closely approach each other in inner essence, as for example in the tune "Everlife", which set into by Book, and "Hallingdale", "Grace, lovest by Soul" (1.201) by Tunes. Dudley, a rival of Tunes, and considered by many his superior, was a true leader in church music. Some of his tunes belong to the category of "Book Tunes". From a musical point of view they are interesting, clever, effective and original. He often gives use of chromatic harmonies, and his hymn contains a certain appearance of chromatic phraseology. "Everything", one feels a little the attitude after originality and musical effectiveness rather in be

---

1 Lathis, Music in the Church - page 69-70

whole-hearted devotion to the cause and the unselfish spontaneous expression of Monk and Dyke. In Barnby one is apt to forget the words while enjoying the music, while in Dykes, one is apt to forget the music in its perfect expression of the text. One is religious music, while the other is musical religion."[1]

Oratoria dates back to 1600, when it was first performed in the oratory of the church, and from whence it derives its name. It depicts the lives of various prophets and incidents related to the Bible. The oratorios, like the cantata, and passion are composed of choral numbers, recitatives, arias, and ensemble. The "Messiah" by Handel is the most widely known and most frequently performed Oratorio. Well-known oratorios are "Elijah" and "St. Paul" by Mendelssohn and the "Creation" by Hadyn. Other choral works of beauty and depth of sincerity are "The Beatitudes" by Cesar Franck, "The Golden Legend" by Sullivan, "The Dream of Gerontius" by Elgar, "The Children's Crusade" By Pierne, "Stabat Mater" by Dvorak, "Mars et Vita" by Gounod, and "Hora Novissima" by Horatio Parker. These are some of the finest choral works. Additional smaller choral works are the "Seven Last Words" by Dudois, the "Crucifixion" by Stainer, the "Triumph of the Cross" by Alexander Mathews, and many others very worthy of production and enjoyed by the average public of today.

---

1 Lutkin, Music in the Church, page 36.

whole-hearted devotion to the cause and the unselfish spontaneous expression of Monk and Nyce. In Bentley one is not informed the work while analyzing the work, while in Nyce, one is led to forget the music in his perfect expression of the text. One is religious music, while the other is musical religion.[1]

Gregorio Allegri died in 1652, when it was first performed in the oratory of the church, and from whence it derives its name. It depicts the lives of various people and indicates priests to the Bible. The oratorio, like the cantata, has recitatives of choral numbers, soli-duets, solos, and arioso. The "Messiah" by Handel is the most widely known and most frequently performed oratorio. Soli-duets oratorios are "Elijah" and "St. Paul" by Mendelssohn and the "Creation" by Haydn. Other choral works of beauty and depth of sincerity are: "The Beatitudes" by Cesar Franck, "The Golden Legend" by Dvoriak, "The Dream of Gerontius" by Elgar, "The Children's Crusade" by Pierne, "Christ Lecture" by Dvorak, "Mass of Life" by Delius, and "Ave Novi Alma" by Dominic Bonds. These are some of the finest choral work. Additional secular choral works are the "Seven Last Words" by Dubois, the "Crucifixion" by Stainer, the "Triumph of the Cross" by Alexander Gretchen, and many others very worthy of production. Let enjoyed by the average public of today.

---

1 Lavin, Music in the Church, page 56.

THE DEVELOPMENT OF RELIGIOUS CHORAL MUSIC

PART IV.

AMERICAN MUSIC AND MODERN TENDENCIES

Music in America had for its beginning the music from the early Puritans of New England. It may be recalled that the Puritan music consisted of severe melodies set to the Psalms. Here, as in England, the same custom was followed, namely, "the people joined in unison voice psalm-tunes, but not in tossing the psalm from one side to the other with intermingling of organs."[1] As in England the same problems arose. They were those of lining out, mentioned in a previous chapter. The problem arose in the use of instruments, a disagreement between precentors and organists, the training of the choirs, the selection of proper tunes as well as other problems. For many years the Ainsworth Psalter furnished the musical material. The first American publication was the Bay Psalm Book adopted in 1692. It passed through several editions. By the middle of the 18th century there was an ever increasing number of musical publications which gave evidence of a growing interest in church music. These publications included both native works and reprints of English editions.

America's first composer of music was William Billings, 1746-1800 a native of Boston. His publications first appeared in 1770 under the title "The New Psalm Singer" or American Chorester, containing Psalm tunes. Anthems and Canons appear in four and five parts. Artistically his tunes are not considered perfect, but

---

(1) American Encyclopedia of Music, p. 806.

they were spontaneous which won for them popular approval.

The leading factor in the betterment of psalmody was the advent of the singing master and the singing school. The Rev. E. Wentworth, D.D., has given a most interesting account of the singing school under the title "My First Singing School".[1] Time, sixty years ago; place, southeastern Connecticut; locality a suburban school house; personell, the choir of the Congregational church, with two dozen young aspirants thirsting for musical knowledge; teacher, a peripatetic faw-sol-law-sol, who went from town to town during the winter months holding two schools a week in each place; wages, two dollars a night, with board for himself and horse, distributed from house to house among his patrons, according to hospitality or ability, no instrument except a pitch-pipe or tuning fork; his qualifications included a knowledge of plain psalmody, ability to lead an old style "set piece" or anthem, a light sweet tenor voice, a winning manner which delighted in the soft, the gentle, the tender piano and pianissimo effect. For beginners the first ordeal was trial of voice. The master made the circuit of the room, and sounded a note or two for each separate neophyte to imitate. The youth who failed was banished to the back benches to play listener,and go home with the girls when school was out. The book used was Thomas Hastings "Musica Sacra" published in Utica in 1819. The teacher gave out two tunes each evening for home study. Reading, Cambridge, Barnby, St. Anne's, St. Martin's, Colchester, Portugal, Tallis, Winchester, Shirland, Silver St., Easter Hymn, Amsterdam, and many others were given out. A few anthems such as "Denmark", "Dying Christian", and "Lord of All Power and Might" were

---

1 Curwen: Study in Worship Music, pp. 116-118.

used. The custom of "lining out" continued until about 1779 when it was no longer used.

For sixty years after the earliest churches were formed in New England, not more than ten tunes were used. Later on this number was reduced to five or six including Oxford, York, Litchfield, Windsor, St. David's and Martyrs.

Early American music continued in this manner for many years. The first real efforts in the direction of reform were made by Thomas Hastings (1787-1872), Nathaniel Gould (1789-1854) and Lowell Mason (1792-1872). To these three we owe the chief credit for first placing church music on a proper basis.[1] Their efforts were made for better congregational singing rather than better music in the choir. The work of Hastings included the publication of many collections of psalm tunes and books of elementary instruction as well as the composition of some original work of real merit. Gould's work included also the compilation of several collections of church music, as well as the compositions and adaptations of many psalms and hymn tunes.

The effortsof Lowell Mason in the development of church music in this country cannot be over-estimated. The far-reaching results of his work have won for him the just title of the "Father of Church Music in America." "Judged in the light of today his work itself was not on a high artistic plane, but when referred to the period in which it was performed it is found that Mason was far in advance of his time."[2] He brought forward good music that was singable, which was correctly harmonized and further than this,

---

1 American Encyclopedia of Music, p. 166.
2 Ibid. p. 167.

he saw that it was properly sung. His works were the first of their kind that had real musical value. Many of his tunes are sung today and have been used by later composers. The close relation between the text and words is especially noticeable.

Dudley Buck (b. 1839) is the first and perhaps only American composer of prominence who in his day wrote for the Episcopal service. His music is melodious and effective although it sometimes becomes over-sentimental or dramatic. His later works, however, show a higher standard of attainment. Lutkin says he stood for a more nearly distinctive style of American Church Music than any other composer.[3] His compositions include anthems, hymns, offertories, a Te Deum and a series of sacred cantatas.

Horatio Parker (b. 1863) is another American composer whose sacred cantatas and oratorios rank among the most important productions of their kind composed in recent years. They display ripe musicianship, fertile and inventive imagination and a penetrating insight into literary values. His anthems and service numbers possess force, dignity and distinctive personality. "His compositions", says Lutkin, "easily represent the high-water mark of American attainments in the field of church music, and we, as a nation, may take a just pride in them."[2]

"Parker like John Stainer avoided writing new tunes to well-known hymns already supplied with tunes satisfactory alike to musicians and amateurs, and which have accumulated a traditional value." He confines a number of his tunes to texts that are rarely

---

2 Lutkin, Music in the Church, p. 254.
3 Ibid.

used or are used only upon special occasions, and for this reason they have but a small chance to gain public favor."[3] He writes many hymns in a grandioze style, of great breadth and striking characteristics, that seem to be for the choir rather than the congregation. An illustration may be found in several tunes like his foundation (1894) to "How Firm a Foundation". Also a virile tune, but on more expansive lines, his "King of Glory (1894) to "In Loud Exalted Strains", and Mount Sion to "O 'Twas a Joyful Sound to Hear". In these tunes he seeks for a dignified rhythmical variety. He seeks for rich, strong and graceful harmony and for melodic originality. Dr. Parker not only writes good choir tunes, but good tunes of a congregational character. Four may be found in his own hymnal. They are Brannanburg (1903) number 654, Jesus Pastor (1903) number 534, Stella, number 538 (1903) Bude (1903) number 277.

Horatio Parker's Oratorios and sacred cantatas rank very high among the most important productions of this kind in America. His "Hora Novissima" is the most ambitious of his works and one of the most finely conceived choral works by an American composer.[1] It was written in 1892 and has been given in both England and America. The subject of the Oratorio deals with the New Jerusalem. The text is selected from a Latin poem of the twelfth century, by the Monk Bernard de Morlaux entitled "The Rhythm of the celestial county". The composer's mother Isabella G. Parker translated the poem. It is an Oratorio of eleven numbers grouped into two parts, and the largest portion of it is choral. There are only four numbers for solo voices.

---

3 Lutkin Music in the Church.
1 The Art of Music, Vol.VI , page 315

George Whitfield Chadwick (b. 1854) is a voluminous composer of the smaller choral forms. He has written anthems and solos for the Protestant service. Dr. Chadwick has a keen feeling for vocal values and a rich harmonic sense. His "Noel" is a christmas pastoral forfour solos, choruses and orchestra. It was written for the Litchfield county, Connecticut University Club, published in 1909.

Arthur Foote, the American composer, born in Salem, Mass. 1853 was a graduate of Harvard 1874. For many years he was organist of the First Unitarian Church in Boston. His anthems and solos for the Protestant church are charming. Theyhave grace and ease of voice leading in contrapuntral passages. Arthur Foote is a conservative and classical composer who never has written anything trivial or unworthy.[1]

Harry Rowe Shelley another writer for the church was born at New Haven, Connecticut 1858. When only fourteen years of age, he became organist in the center church in New Haven. Later he was musical director of Dr. Storrs church in Brooklyn, and organist at the Fifth Avenue Baptist Church. His life has been passed in the atmosphere of church music rather than the concert room. He is very graceful in the smaller forms such an anthems, cantatas and solos.

Peter Christian Lutkin has written some very good tunes found in the American Hymnal. He has also written Anthems, and choruses for men, women and children's voices.

The list of writers of religious choral art in America does not contain many names of special prominence. There are those, however, who are contributing and have made excellent contributions. Some deserve special mention and they are:

1 The History of American Music, Elson p. 190.

George Whitfield Chadwick (b. 1854) is a distinguished composer of the smaller choral form. He has written anthems and songs for the Episcopal service. Dr. Chadwick has been leading for social values and a rich dramatic sense. The "Dowie" is a delightful pastoral for women voices, overtones and orchestra. It was written for the Litchfield County, Connecticut Choral Society, published in 1906.

Arthur Foote, the American composer, born in Salem, Massachusetts was a graduate of Harvard 1874. For many years he was organist of the First Unitarian Church in Boston. His anthems and songs for the Protestant church are charming. Chapters evince the same of value leading in contrapuntal passages. Arthur Foote is a conservative and classical composer who never has written anything trivial or unworthy.

Harry Rowe Shelley another writer for the church was born at New Haven, Connecticut 1858. Then only fourteen years of age, he became organist in the center church in New Haven. Later he was musical director of Dr. Pierre Shirer in Brooklyn, and organist at the Fifth Avenue Baptist Church. His life has been passed in the atmosphere of church music rather than the concert room. He is very popular in the smaller forms such as anthems, centatas and masses.

Peter Christian Lutkin has written some very pretty music found in the American Journal. He has also written anthems, and choruses for men, women and children's voices.

The list of writers of religious choral art in America does not contain many names of special prominence. There are those, however, who are distinguished and have made excellent contributions. Some deserve special mention and that they are:

1. The Blessing of American Music, Elson, p. 140.

Ernest Richard Kroegar, born in St. Louis 1862; Arthur Whiting born in Cambridge, Massachusetts 1861; William Wallace Gilchrist, Jersey City, 1846; William Harold Neidlinger, Brooklyn 1863; James H. Rogers, Fair Haven, Connecticut 1857; Henry M. Dunham, Brockton, Massachusetts 1853; Wallace Goodrich, Newton, Mass., 1871; Leo Sowerby, Chicago. Mr. Sowerby was the first to hold an American Prix de Rome; Clarence Dickinson, New York City; Cecil Braleigh, a composer of negro spirituals, Charles Whitney Coombs, Harvey B. Gaul, Harry Alexander Matthews, John Sebastian Matthews, Nathanial Dett, an American negro composer, James Carroll Bartlett, Buzzi Pecca, William Arms Fisher and others.

Modern Music with its modern harmonic freedom, its sense of contrast and proportions is understood by the public church worshipper of America, but that which is constructed from the simplest materials and is adapted to ordinary use isthe music that lives nearest to the hearts of the American public. When we try to answer the question, what are the trends of modern American music, the answer leads toward a composite of many styles and many influences. There is a wider range of musical material and an increasing demand made upon the skill of both singers and organists. There is a growing love for the Old Plain Song of the early church, and the masterly polyphony of the Middle Ages, plus the richness and fullness of modern vocal composition. It is hoped that the music of the future may be found in a survival of the purest and fittest of the polyphonic school of Palestrina expressed by singers who have not only achieved technical perfection but who have an appreciation of

the deeper religious consciousness of the realities of life.

In the course of our study we have seen that music has ever played an important part in religion. The two have developed side by side, one the inspiration of the other, from the most ancient times to the present. It has been seen that the psalms of the Hebrews were conceived musically as well as poetically and have held an important place in every sect of the Christian church to the present day.

The development of the Roman church with its beautiful liturgy has had a tremendous effect upon music. As a part of it, grew up the beautiful art of Plain-song which has remained an art in itself in that it has never been influenced by modern tendencies. Then followed that exceedingly fertile period of the contrapuntal masters who supplied the mediaeval church with a vast store of beautiful literature. It was they who conceived the art of combining melodies, thus producing works of more sonority and eventually paving the way for harmonic development.

As an outcome of the Reformation arose the universal desire for congregational song, which was inspired by the singing of the German chorale. New art-forms also had their origin in the music of the Reformation, namely, the cantata and the Passion.

With Bach, that master who has never been surpassed in contrapuntal writing, came the culmination of Protestant music in Germany.

In England has been shown the development of the Anglican church and as a part of that development, the evolution of the Anglican chant and the anthem, which has become popular in all

the deeper religious consciousness of the realities of life.

In the course of our study we have seen that music has ever played an important part in religion. The two have developed side by side, one the implication of the other, from the most ancient times to the present. It has been seen that the psalms of the Hebrews were conceived musically as well as poetically and have held an important place in every sect of the Christian church to the present day.

The development of the Roman church with its beautiful liturgy has had a tremendous effect upon music. As a part of it, grew up the beautiful art of plain-song which has remained an art in itself in that it has never been influenced by modern tendencies. Then followed that exceedingly fertile period of the contrapuntal masters who supplied the mediaeval church with a vast store of beautiful literature. It was they who conceived the art of combining melodies, thus producing works of more sonority and eventually paving the way for harmonic development.

As an outcome of the Reformation arose the universal desire for congregational song, which was inspired by the singing of the German chorale. New art-forms also had their origin in the music of the Reformation, namely, the cantata and the Passion.

With Bach, that master who has never been surpassed in contrapuntal writing, came the culmination of Protestant music in Germany.

In England has been shown the development of the Anglican church and as a part of that development, the evolution of the Anglican chant and the anthem, which has become popular in all

Protestant Churches today. As a continuation of Puritan psalmody developed that vast store of congregational hymns, which, like the anthems have founded an important place in the services of all Protestant churches.

In America the development of religious music has followed the same trend as in England, that is, America has been able to benefit by the development of the ages and carry on the work along much the same lines as has been done and is being done at present in Europe.

What form sacred music of the future will take can not be determined for religious choral art is in a transitional stage. However, it would seem that future church music would combine the ideals of the past with the ideals of the present and future. The tendency of religious music in America is toward a style that includes the classic together with the modern forms.

Protestant Churches today. As a continuation of Puritan psalmody developed that vast store of congregational hymns, which, like the anthems have founded an important place in the services of all Protestant churches.

In America the development of religious music has followed the same trend as in England, that is, America has been able to benefit by the development of the ages and carry on the work along much the same lines as has been done and is being done at present in Europe.

What form sacred music of the future will take can not be determined for religious choral art is in a transitional stage. However, it would seem that future church music would combine the ideals of the past with the ideals of the present and future. The tendency of religious music in America is toward a style that includes the classic together with the modern forms.

BIBLIOGRAPHY

American Encyclopedia of Music and Musicians, Edited by Waldo Selden Pratt, pp. 1-205; 289, 345. MacMillan Company, New York.
A. Eaglefield - Hull, Mus. Doc. Oxon.

A Dictionary of Modern Music and Musicians, E. P. Dutton & Co., N. Y.

Bumpus, "A History of English Cathedral Music", chapter 1-5, James Pott & Co., 1908, T. Werner Laurie, London.

Curwen, John Spencer "Studies in Worship Music", Part I, pp. 1-328. J. Curwen, London, 1885.

Duffield, S. W. "Latin Hymn Writers and Their Hymns", Chapters 1,2,3,4,5, 11,24. Funk & Wagnalls, London, 1888.

Dunston, Ralph,"A Cyclopaedic Dictionary of Music", J. Curwen & Sons, 24 Berners St., London, 1919.

Dickinson, Edward,"Music In the History of the Western Church", Chapters 1 to 5, 6. G. Scribner & Sons, New York, 1616.

Engel, George,"Music of the Most Ancient Nations", Chapters 1-4. G. Shirmer Co., New York.

Elson, Louis C., "The History of American Music", MacMillan Co., N. Y. 1915.

Grove, Sir George, Dictionary of Music and Musicians, Vol. III, Article "Ecclesiastical Modes", Vol. IV Gregorian Modes.
Articles: Plain Song pp. 195-203, Polyphony: pp.
MacMillan Company, New York 1927.

Goddard, Joseph, "The Rise of Music", Chapter 12, 13. G. Shirmer, N. Y. 1908.

Helmore, Thomas "Primer of Plain Song", Cassells Co., London, 1878.

Hope, Charles Robert, "Medieaval Music", Elliot Stock, 1894. 62 Paternoster Rou E. C. London

Humphreys, Frank L. "Evolution of Church Music", MacMillan Co., New York, 1896.

Julian, John, "A Dictionary of Hymnology". Articles: Greek Music pp. 456-465, Latin Music pp. 645-653.
Murray Co., London, 1907.

Love, James, Scottish Church Music., Chapters 1-3. W. Blockwood & Sons, Edinberg, 1891.

Langhons, Wilhelm Frederick "History of Music", Chapter 4-6, G. Shirmer Co., New York, 1908.

Lutkin "Music In the Church", Young Churchman Co., 1910, Milwaukee, Wis.

La Trobe, John Antes "Music In the Church", Chapters 1-3, Seeley & B. 1831, London.

Merbeck, John, Book of Common Prayer, Colophon, London, 1585.

Meese, Arthur "Choir and Choir Music", pp. 1-30, G. Scribner & Sons, N. Y. 1901.

Naumann, Emil, History of Music, pp. 654, 250-251. Cassell & Co., London, 1887.

Oxford, History of Music, Vol. I, Chapters 2, 3, 4, 5. Oxford University Press. Humphrey Milford, London.

Pratt, Waldo S. "Musical Ministers In the Church", Chapters 1-4, G. Shirmer, New York.

Spitta, J. Aug, Phillip, "Life of Bach", Leipz Breilkopf & H 1884.

The Art of Music, Vol. 6, The National Society of Music, New York, 1917.

West, J. W. "Modern History", Chapters 2, 4, 6, G. Scribner & Sons, N. Y. 1917.